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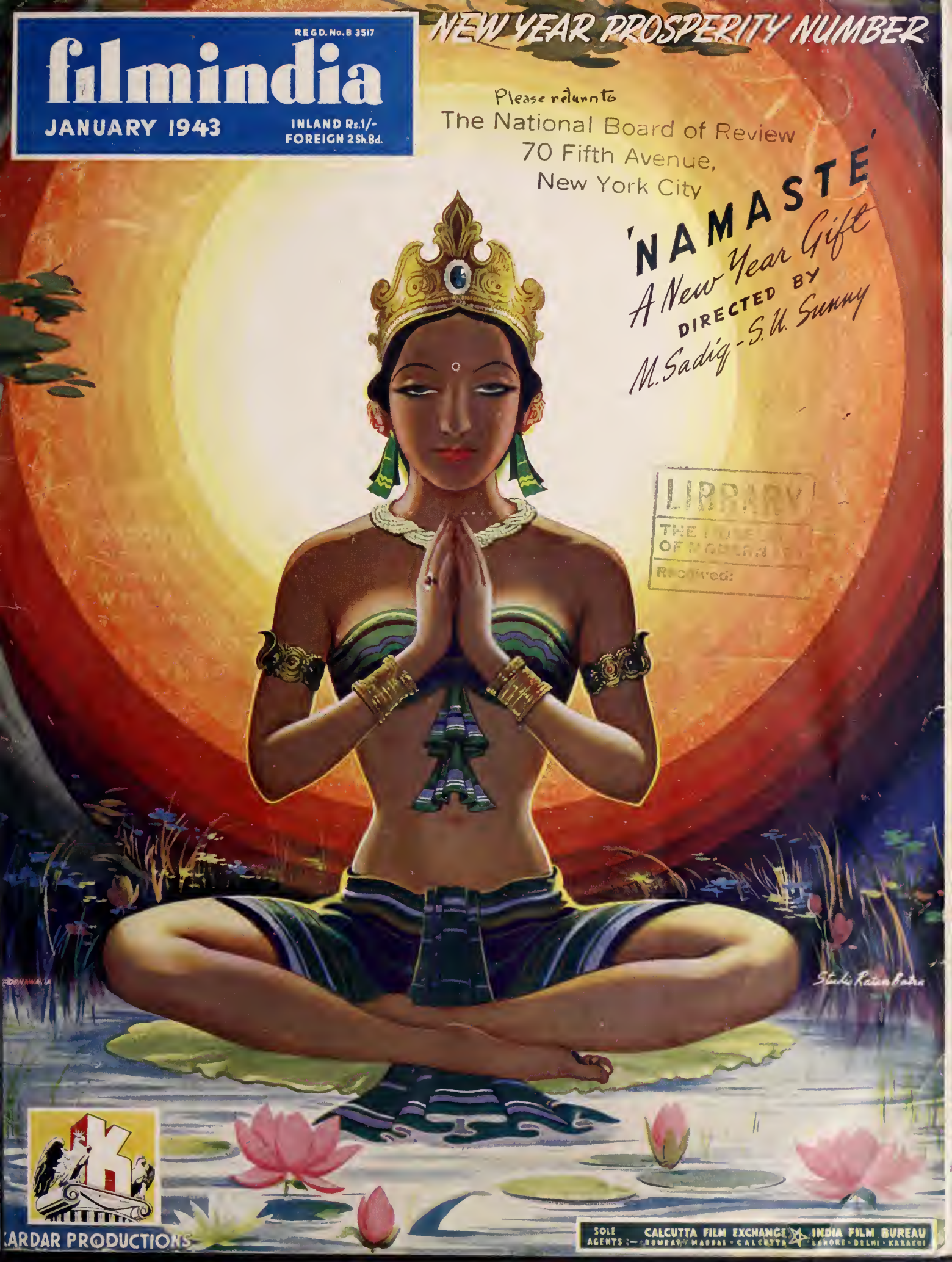
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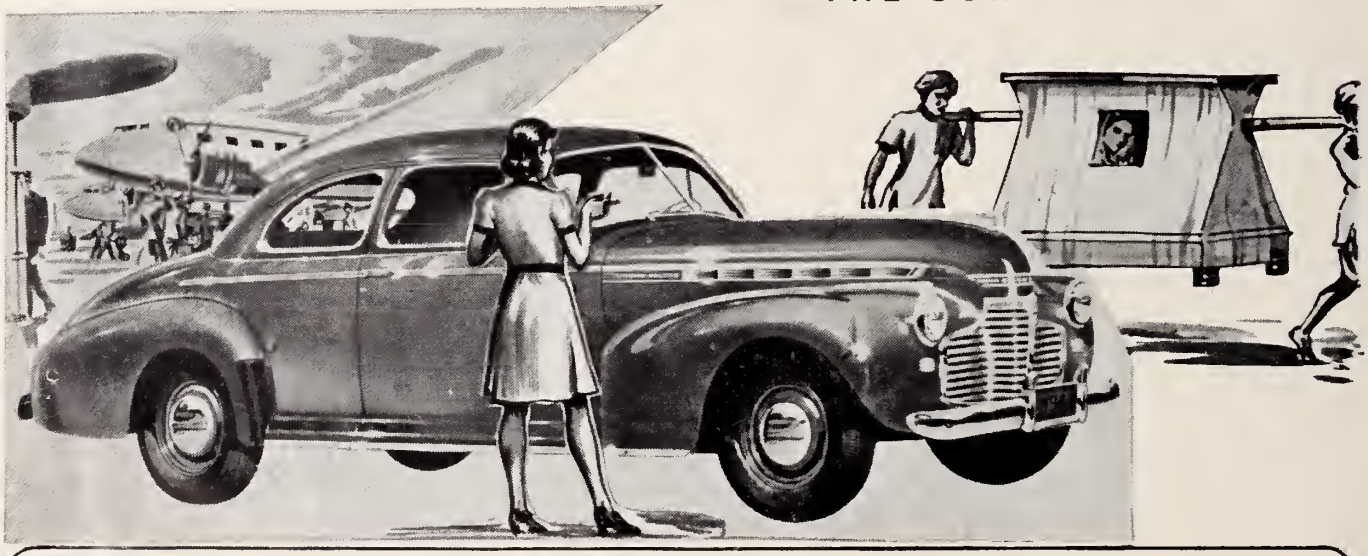
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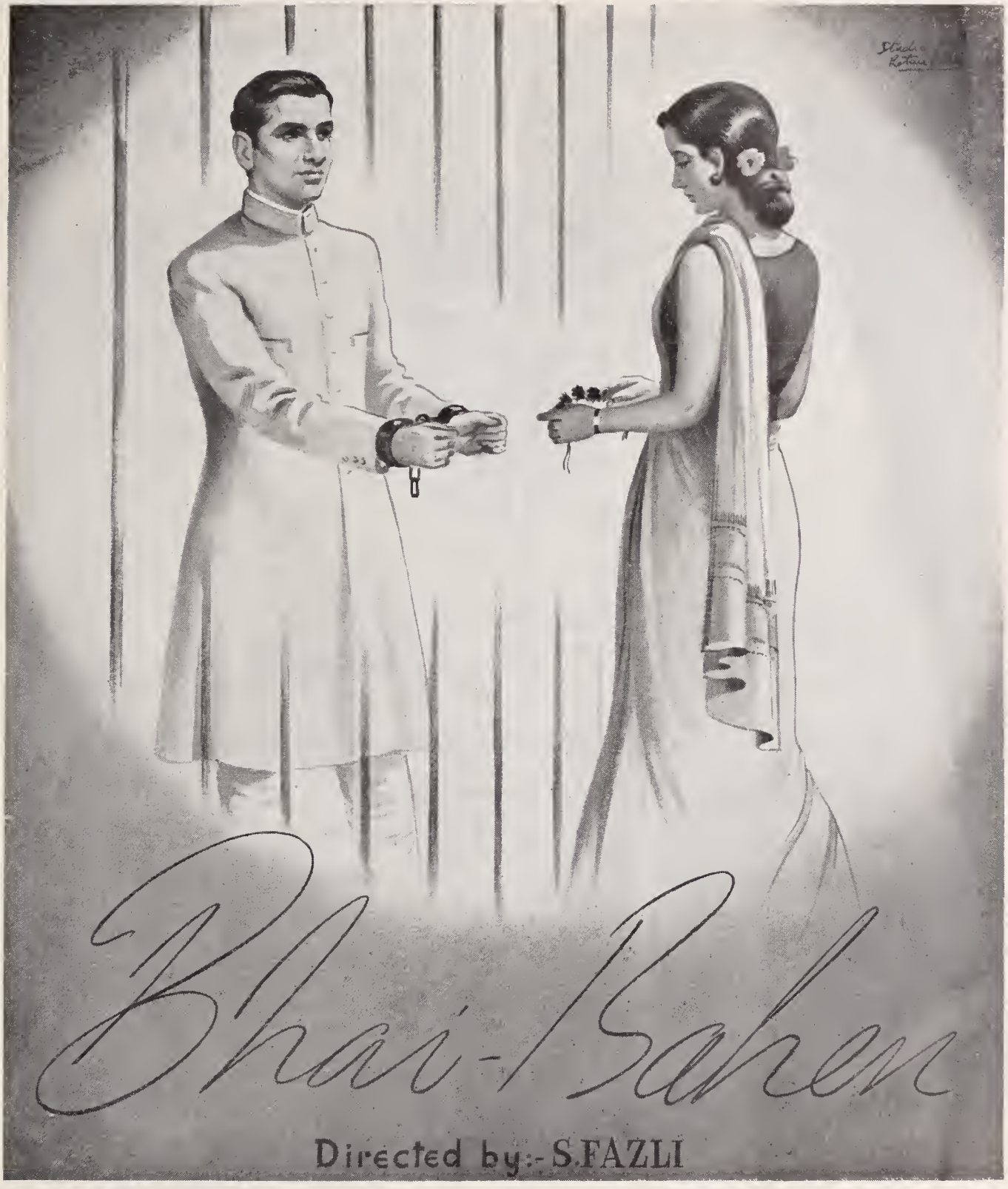
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JANUARY 1943

VOL. 9 **NO. 1**

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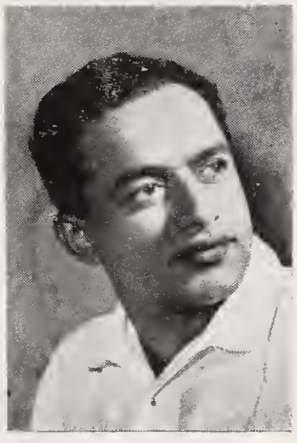
Shantaram Keeps His Promise!

The year 1943 will become a memorable milestone in the history of the Indian film industry when years hence some one finds time to write one.

And that memorable milestone will also perpetuate the then revered memory of Mr. V. Shantaram, India's greatest director.

For years I have been quarrelling with Shantaram over men and things in our film industry. With his usual grace Shantaram has always considered these quarrels as heated discussions. I have been asking him to do things. He has been requesting me to wait.

He had promised me progressive social pictures when he was producing spectacular mythological stories. He produced "Duniyana-Mane," "Admi" and "Padosi" and kept that promise.



Mr. V. SHANTARAM
India's Greatest Director

He had promised me to take up new faces and not put all his hopes in the rotten star baskets and he gave us artistes like Chandramohan, Shanta Apte, Shanta Hublikar and others.

He had promised me to come down to Bombay and produce pictures. His new Rajkamal Kalamandir is a visible evidence of that promise.

He has promised me many other things—big and small—and one by one, I am sure, he will fulfil them.

But the one big thing he had himself sworn to do was to found the Film Academy of India where the future youth of the country may get the right training to fulfil its aspirations in art and the artistic.

I still remember those depressing moments on the

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lonely moors surrounding the Prabhat Studios in Poona, when Shantaram would recount to me, with tears in his eyes, the grim and tragic story of his own hard training in film work.

Beginning his life as an ordinary bell-boy in the Maharashtra Film Company of Kolhapur, every one expected him to end his career as the chief errand-boy of the studios. Precious little education had that bell-boy with only a nodding acquaintance of the English language.

It was an uphill task for the boy with extreme poverty nursed as a family ghost for generations. His meagre monthly earnings of a few rupees helped the family expenses and Shantaram went without an afternoon lunch for years, for the simple reason that he could not spare the six pies for even a cup of tea.

All round him more fortunate people created new art every day. The struggling Maharashtra Film Company, guided by the genius of Baburao Painter, was fast making a big name in the film production field.

Between the two tinkles of the office bell calling the faithful to attention, Shantaram decided to learn new knowledge primarily to fight grinding poverty.

Holding the slate before the camera—his first direct job in motion picture making—Shantaram gradually advanced through the most grinding mill to become the first assistant to Mr. Baburao Painter, the producer-director of the Maharashtra Film Company.

This uphill journey was punctuated by innumerable obstacles as the film industry was then in a primitive state and every one had to learn by the method of trial and error. A poor boy had no resources for his own experiments, but he watched closely the trials of others and learned from their errors.

It was one continuous grind of toil and tears on an empty stomach and even now when Shantaram recalls those times big beads of perspiration crop up on his now fortunate forehead

Having learnt all he had to, he had to wait for a long time for an opportunity.

Inevitable human rivalry, the cause of so many human miseries in this competitive age, withheld that opportunity from Shantaram for a long long time, till one day he broke the shackles and with faith as his only capital founded the Prabhat Film Company with a few colleagues as his partners.

The rapid success of Prabhat is one of the most remarkable romances of the Indian film industry. The part Shantaram played in building this great institution will only be appreciated now after his departure, when his absence will be felt more than when he was a part and parcel of that great concern.

Shantaram's remarkable genius in motion picture production had by now become the pride of the nation and the one envy of his competitors. His glorious struggle was crowned when the Government of India ap-

Believe It Or Not

(The following letter is addressed to Editor Baburao Patel by Mr. Jayant Desai, senior-most Director of Ranjit Movietone. The letter is provoked by our recent editorial: "The Snake And The Snake Charmers" and provides interesting reading.—The Editor.)

"My dear Baburao,

I appreciate your courageous stand against the producers and the distributors in your latest editorial "The Snake And The Snake Charmers". But one thing I would like to suggest is that a bad review usually does more harm to the director of a picture than to the producer.

When a picture fails the producer abuses the director even if the picture is a good one, but if it clicks at the box offices and even if it the reviews are bad, the producer would not give any credit to the director but would pat his own back.

I consider you as the best critic and so I feel that you should treat the directors very sympathetically. After all directors are more in your line than the producers and the distributors who are getting rich on the talents of others.

Your editorial is really a fine stand against the capitalists of our industry. If you can keep up the same spirit you will do a lot of good to everybody. Don't be afraid. I'll be the first person to buy your magazine at Rs. 5|- per copy just as, at present, I am paying a rupee for it at the stalls.

I don't want that you should be put to any financial loss and I don't think the producers and the distributors would stoop so low as to cause you a loss by stopping their advertisements. But my instinct tells me that you will be a superb critic—with dynamic language and constructive suggestions—when all the advertisements are stopped.

"Well, I wish you even greater success in your career because we want people who can stand and fight in this weak and capitalistic industry.



Director Jayant Desai, Ranjit's money-maker, who has given great hits like "Shadi", "Tulsidas" etc.

Yours sincerely,
JAYANT DESAI.

1943

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MAGIC VOICE of the SCREEN

pointed him as their Film Producer—a unique recognition for a man who began as a bell-boy twenty-five years ago.

For a year Shantaram went off his own production and threw himself headlong into the production of some doubtful short subjects to prop up the war-efforts of the country.

But the blue and the purple of the State soon choked the artistic soul of our artist. Once again he rebelled and became free.

Rajkamal Kalamandir is the new temple where this unique devotee will burn new incense from day to day at the Altar of Art.

Yes, Shantaram will travel fast and true on his glorious journey to immortality, but very often he looks back at the rough road he has left behind and as he looks back he sees the huge boulders which once blocked his way and trembles at the thought of other travellers having to stumble against them.

Out of this sympathetic fear for his fellowmen is born India's very first Film Academy for which Shantaram apologises as follows: "What use is my success and money and for that matter my very existence, if I cannot help others along the journey and make it a bit easier for them. I must do my bit. All human effort must contribute to lessen the misery that has filled the world today."



Veena, chic and coy provides new thrills in 'Yad', an Asiatic Picture.



Shahzadi—a popular dancer—is seen to advantage in "Haso Haso-e-Duniyawalle" a social picture of Soubhagya.

Those are the words of a very human artist who has not forgotten his own past on the crest of his crowded hour.

The year 1943 therefore brings into existence India's first Film Academy where students of motion picture art will be initiated into the mysteries of motion picture production by the unique method of practical training in a live studio.

This will be specialised training in a commercialised art which pays fabulous salaries to its employees. And yet the training fees are kept a reasonable minimum and the recurring losses in establishment expenses for the first five years will be met from the private purse of Mr. Shantaram.

Elsewhere in this issue is published the trade announcement of the Film Academy of India and those, who have been anxious to join the Indian film industry in one department or other, have now the opportunity to do so.

In the meanwhile, let film enthusiasts remember that India's first Film Academy owes its existence to a bell-boy who built his life between the two tinkles of the office bell.

Thanks, Shantaram, for keeping another promise.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A PAINFUL PARTING

The frivolous quarrel which started over Amiya Chakravarty, director of "Basant", between Rai Bahadur Chuni Lall, the General Manager of the Bombay Talkies, and Mrs. Devika Rani Rai, Controller of Production, seems to have reached its unfortunate climax, as Rai Bahadur Chuni Lall is reported to be resigning from the 2nd of January 1943 and severing his connection with the Bombay Talkies.

With the Rai Bahadur is going Producer S. Mukherjee whose unique success in production has already made new motion picture history. Ashok Kumar, V. H. Desai and some other leading technicians and artistes are also leaving to join Rai Bahadur's new production company.

Rai Bahadur Chuni Lall, with the help of the most important production unit in the country today, is bound to make his new business as big a success as he did with the Bombay Talkies.

Rai Bahadur Chuni Lall was one of the founders of the Bombay Talkies with Mr. & Mrs. Himansu Rai.



Rai Bahadur Chuni Lall

For the first four years, the Bombay Talkies struggled for a precarious existence and when Mr. Himansu Rai died suddenly in May 1940, the company had debts amounting to over three lakhs of rupees.

Rai Bahadur Chuni Lall inherited these debts along with what little success the company had achieved till then. Taking in hand Producer S. Mukherjee, the Rai Bahadur soon produced "Kangan" which proved a terrific success. Then came from Producer Mukherjee "Bandhan", "Naya Sansar" and "Jhoola", all great money-makers which helped the Rai Bahadur to turn the financial scales favourably for his company. Very soon the accumulated dividends of seven years on Preference Shares were paid and another 10 per cent was paid, for the first time, on the Ordinary Shares of the Company.

Today, when Rai Bahadur is leaving the Bombay Talkies Ltd., he is leaving behind a very prosperous company with a huge bank balance and a new picture like "Kismet" ready in hand, to wish all god-speed to the company.

In the film circles there are no two opinions about Rai Bahadur Chuni Lall's organizing ability and business acumen and his inimitable services and devotion to Bombay Talkies will never be forgotten.

We hope, Devika Rani makes good use of her new opportunity by using the present substantial resources of the company and add more in future to the glory and success of the Bombay Talkies Ltd.

No longer will the genial Rai Bahadur, with his inevitable flowering button-hole, preside over Devika Rani's birth-day parties nor will he be there to garland her on the steps of the Roxy Cinema on premiere nights of Bombay Talkies.

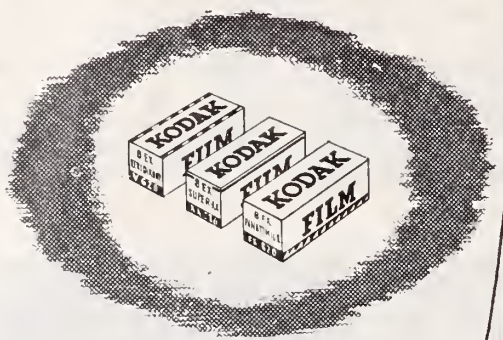
It is a pity.



Kanan can always claim beauty of lovely music if not anything else. And she gives plenty of music in "Jawab"

Now that film is scarce

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3 Be sure you are not cutting off part of your picture

4 See that the sun does not shine into your lens

5 Remember to wind the film on after exposing I

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GLAMOUR BOYS OR GARBAGE MEN?

Nowadays when you go round the town seeing Indian pictures, in a single day you come across a single actor working in four pictures at a time. When all these pictures are social stories, you find the same actor dressed in a common social costume and doing practically the same type of work through all the four pictures.

This is how Indian producers present variety in entertainment—the same blasted face of the hero in four different pictures of four different producers.

This is the tragic crop cinema fans are gathering nowadays as a result of the vicious free-lancing done by some of our leading film actors.

Art and its idealistic pursuits have already been thrown to the winds. Our actors no longer believe in the time-honoured adage: "Art for art's sake". Some of them have become heartless racketeers with their first to fourth preferences operating with heartless accuracy.

If these actors think that they are smart, they are very much mistaken. By working in several pictures at the same time, they are shedding their glamour very fast—glamour which took them years to build. Too frequent appearances of a popular star dissipate his popularity and a stage is reached when people get disgusted with his face.

If actors wish to be selfish, they must also be wise.

There was a time when Motilal, Chandramohan. Prithviraj, Kumar, Jagdish, Jairaj and others used to draw crowds. The reason lay in their appearance on the screen at long intervals.

Today, none of these one-time well-known actors draws any crowds. They have all appeared in so many pictures, so frequently and so unfortunately that people are tired of their faces. People don't like to be overfed, however excellent the offering.

Chandramohan once bragged that his pictures never failed and yet "Jhankar", a story built round him, failed to be popular.

Motilal is very popular with the producers and keeps on collecting new contracts every month. But being popular with the producers is one thing and with the public quite another. When producers realize the grim fact that even Motilal's pictures fail, they will stop offering contracts to Motilal.

Take the case of Kumar. When he first came to Bombay after his classic role in "Puran Bhakt" he was quite a craze with the people and the producers. Producers paid him big sums to star in as many rotten pictures as possible. Today, Kumar has to produce his own pictures to get for himself an acting chance. And as a producer he dare not take a chance with himself, so he takes in Chandramohan or Prithviraj to help him out.

That is what is going to happen with our glamour boys of today. They are going to be garbage men of the future. It seems quite wise to make hay when the sun shines. It may be a useful proverb in other walks of life but not so in this glamour industry where the continuance of the sun is more important than the making of the hay.



Chic Sadhona Bose keeps the rhythm of the bells echoing through "Paigham", a social story of Amar Productions.

"BHAKTA KABIR"

..As we go to the press, we get the good news that "Bhakta Kabir", produced by Unity Productions and released through the Bharat Pictures Ltd., has been exempted from the Entertainment Tax by the Government of Bombay.

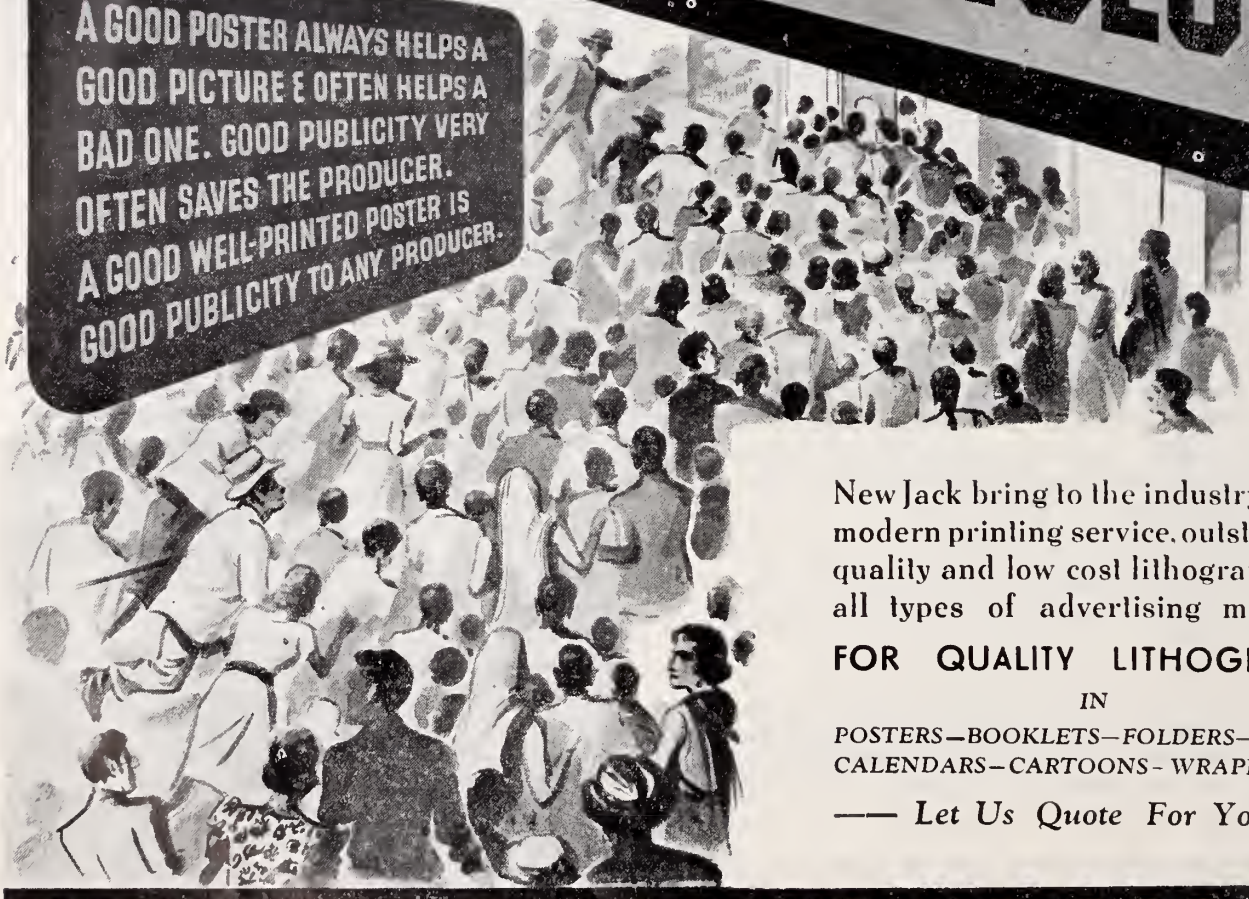
The Governments of the Punjab and Sindh had long since exempted this picture from the Entertainment Tax, because of its Hindu-Muslim unity theme of which the picture makes no secret. But this is the first time that the slow-moving Government of Bombay has ever officially blessed a picture thus and we congratulate the Government for this enterprise and thank our Ex-Sheriff M. R. A. Baig for his good efforts on behalf of a deserving Indian picture.

"Bhakta Kabir" is a picture our nation badly needs just at this time.

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Producers are heartless capitalists at all times. They will pay as long as it pays them to pay, but once an actor stops pulling, they will have no use for him.

It is for our popular actors to realize the folly of their present ways. With the present free-lance racketeering they may reap a few temporary benefits, but in the long run they will find themselves thrown on the garbage heap.

THE TELEPHONE NUISANCE

The Indian film industry was never very much known for its politeness. The average film man, whatever branch of the film industry he may be working in, was never lucky in being called a polite person.

This attitude continues to be obvious in all the fields of work: production, distribution and exhibition.

Ring up a studio and try to inform a producer that his wife is dead. You shouldn't be surprised to hear the telephone operator say: "So what? He is busy and you can't talk to him."

Even the poor wife's dead body will have to wait, till the producer is free. Not that he is always busy. For all we know, he might be just having an afternoon nap. But what do the telephone operators care? They keep on being rude call after call.

Our studios have not yet understood the function of a telephone. They consider it to be a nuisance link between the public and themselves.



Mumtaz Shanti radiates a new personality in "Kismet", the new social picture of the Bombay Talkies. Ltd.



Slow-growing Vasantee plays another baby-role in "Dukh Sukh" a social story of Ranjit.

Admitting that there are plenty of idle people who keep on phoning the glamour boys and girls and who deserve some sharp retorts, it is still necessary that the studios employ sweet-spoken, polite telephone operators with enough horse-sense to distinguish a business call from an idle inquiry.

The other day I was trying to get through to Mr. V. Shantaram at the Rajkamal Kalamandir. The voice that greeted me seemed to belong to a she-man—if at all there is a creature like that.

That man had never heard of Shantaram before and did not know where and how to get in touch with him. He banged the receiver down.

I had to dial again but no sooner the she-man heard my voice, he flew into a temper with, "I told you, he is not here. Close down" and before I could do so, he followed his own orders.

That is the politeness you get in a Shantaram controlled studio and Shantaram is supposed to be a polite and efficient man. How much worse must it be at the other studios?

Another studio telephone problem is the single connection which carries an overload of nearly four hundred calls a day.

390 calls out of these are usually useless inquiries but they succeed in keeping the telephone busy. And

when someone in business wishes to get at the producer urgently, he just can't do it because of an overworked busy line.

Can't the producers have a private line for serious business? They can, if they will only care.

SAME DAMNED FACES

Perhaps the most familiar faces on the Indian screen are those of the extra girls who appear in our dance formations and in the screen's birthday parties and crowds.

All told the entire—Indian filmdom can claim about fifty female faces in these ranks—ranging between seventeen and seventy in age—all ugly in varying degrees—and these faces keep on making their regular appearances all at the same time, in pictures produced by the Bombay Talkies, Ranjit, Wadia Movietone, Kardar Productions and umpteen other producing companies.

Very often the same females act as fashionable city women in the first reel and appear in the seventh reel as village belles in the very same picture.

Having worked in a studio, I know how exactly our producers manage this clumsy trick. When a director requires extra girls, the production manager is asked to get them.

This commodity is available in two or three groups under different chaperons. The chaperons are informed and he gets his crowd at Rs. 5|- per head per day if the crowd is not working elsewhere on that day.

At this rate the same faces keep travelling from studio to studio from day to day and very often we find these very same females as wedding guests in different pictures of different producers at different cinemas all at the same time.

Isn't that some enterprise on the part of our producers? And they talk of giving us novelty every time.

WHAT A WOMANHOOD ?

Another important aspect of this commodity of extras is its varying degree of ugliness.

In Hollywood, they say that the extras are more beautiful than the stars. Not so in India! In India the stars are not beautiful and the extras are ugly beyond tolerance.

The main fault is in our star selection. Barring a couple of happy exceptions, almost all our stars are remarkably ugly women. Some are old women with half-a-dozen kids—some have Mongolian features with pock-marks and pimples—some have extra long noses and cat-eyes—some have fat-punched noses with midget figures—some are long-nosed fat cows—some have poly-noses with horse-hips and some have negroid lips and over-sized breasts. You can't strip one of them to find the body beautiful.

And these women are often called upon to play classic beautiful roles like: Seeta, Meera, Nur Jehan etc.

It was alright in the early stages of our film industry, when new talent was shy, to take whatever one got. But now after thirty years of film-making it is a pity that these poor types have to represent the fair-sex of India.

When the principal stars of our pictures are so ugly, one should not be surprised at the degree of ugliness found in our extra girls who are usually picked from the worst slums of the city.

Somehow, producers don't seem to realize that a beautiful face is a very great attraction on the screen. When cornered, they let out the periodical wail: "Where are the new faces?"

I would like to ask them what attempts have they made to get them. None! When a good-looker occasionally strays into the film field they try to jump on her all at once and spoil her talent by raising her price to giddy heights through sheer competition.

There is plenty of good talent waiting to enter the field, if the producers will only guarantee them congenial environments for work.

No producer has yet given a public guarantee of this though in private conversations they proclaim it with a vengeance.

The first producer who openly guarantees safe and excellent working conditions for our educated girls and puts all his cards on the table is going to get an excellent response from our fast-growing college girls.

As long as this is not done, we must continue to "enjoy" ugly and mis-shapen heroines and still uglier and more twisted women as extras through birth-day parties, weddings and funerals of the screen.



In "Kaljug" a social picture of Hind Pictures, Nazir and Sitara play the usual love game.



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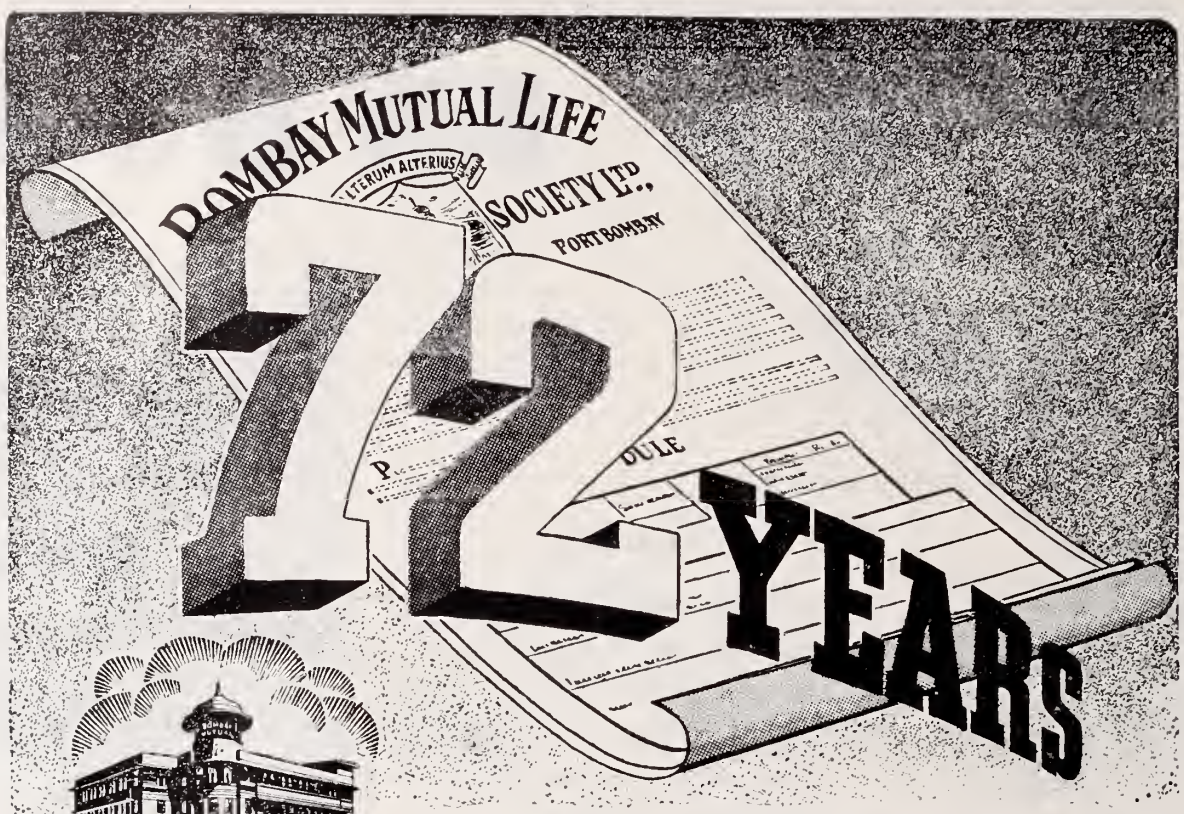
FINAL CLOSING DATE: 1st FEBRUARY 1943

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She seems to be in a quarrelsome mood even in a photograph. Here she is in "Duhai" a social melodrama of Sunrise Pictures.



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"COMMONSENSE CROSSWORD" No. 260

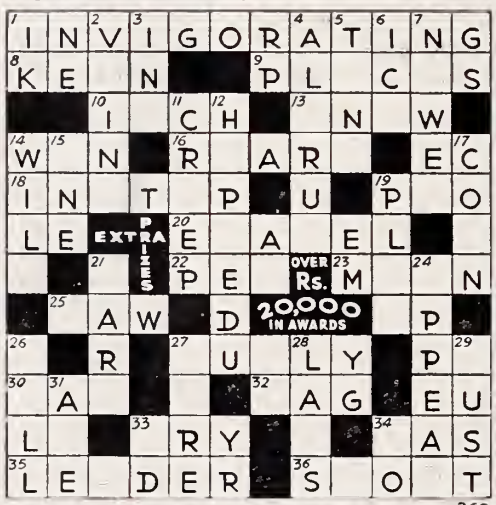
With as few strokes of the pen as it will take to write out your cheque, you can fill in an entry square that will bring you First Prize. Don't try to be too clever! Simply use your commonsense. And remember that many big First Prizes in *Commonsense Crosswords* have been won with entries containing two errors. The First Prize in this Competition is: Rs. 14,000, of which Rs. 6,000 will be spread over 12 monthly payments; or Rs. 13,000 cash down. A further Rs. 6,000 will be divided among Runners-up, and, in addition, there are unlimited Extra Prizes in which you will share with even four errors. But practice makes perfect, so get busy *NOW* on the Square below.

CLUES ACROSS

1. *Commonsense Crosswords* are mentally this
8. Sharp
9. Puts in place
10. Unit of measure
13. Afresh, again
14. Gained in contest
16. Makes loud, deep sound, like lion
18. Top of arch of foot
19. Short form of professional
20. Smooth, hard coating
22. One is indeed very like another, as a rule
23. Spendthrift wife sometimes makes good-natured husband this to his friends
25. Bully seldom attacks person who clearly has strong one!
27. Timid man usually tries to keep in with such a person
30. Jumbled spelling of *auk*
32. Modest young women don't like strange men to this them
33. Probably war causes more people to this than anything else does
34. Thinking of what he this sometimes spurs man to greater efforts
35. Man who is this merely to help his fellows seldom gets gratitude he deserves
36. Gambler often is

CLOSING DATE, JANUARY 22nd.

N.B.—**The Entry Fee is Re. 1 per Entry Square. Every two Re. 1 Entry Squares submitted by the same entrant entitled the latter to one "Half Fee" Square. The Square below is for practice purposes only.**



260

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FOR FULL PARTICULARS SEE

THE ILLUSTRATED WEEKLY OF INDIA

of January 3rd or 10th

CLUES DOWN

2. Blood runs through these
3. Small country hotel
4. Warning
5. Makes skin brown, as with sunburn
6. Frozen water
7. More recently bought, less worn
11. Move with body close to ground, or stealthily
12. Jumbled spelling of *unhoped*
14. Envy and jealousy sometimes tend to make even attractive women this
15. Single in number
17. Scarcity of this usually hurts poor people most
19. Clever this sometimes defeats ends of justice
21. Sudden this is apt to frighten nervous baby who is alone
24. Come into view
26. Whether one has a this day depends largely on oneself, as a rule
27. How often is it that dwelling on little things makes a person this!
28. When wayward, usually great anxiety to conscientious parents
29. When a man is this he is usually respected to some extent
31. Naturally, social climbers this snobs!

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

NIRMAL KUMAR LAHIRI (Patna)

I congratulate you on your taking up a very cultured Indian lady as your secretary. Is she the first Indian to be employed thus by you?

I beg your pardon! I have never employed a forcigner yet. Thanks for your congratulations.

Do not the film stars ask you questions like your readers?

People who livc in glass houses cannot afford to throw stones at others. Their own life happens to be one unanswered question.

P. N. MATHUR (Jaipur)

Who is the best singer on the Indian screen?

Saigal. What he does not sing is not music.

MUTHU ISMAIL (Bezwada)

Is it true that Mr. Dalsukh Pancholi is not a well-mannered man?

That depends on what you want out of him. Every man has a good stock of both—good and bad manners—and Dalsukh is no exception.

E. WINFRED (Marikuppam)

Why do film stars marry, when they play husband and wife in the pictures? I think the play itself ought to satisfy their ambitions.

Marriage is not play-acting. It is a different game not played on the screen but behind it. Film-stars often come on the screen with the solitary object of going behind the screen some day.

K. S. BHATNAGAR (Indore)

From the number of pictures advertised by Mr. Kardar—viz: "Namaste", "Bindiya", "Shah-Jehan", "Kanoon" and "Sharda" which one is being actually produced?

"Sharda" has been produced and already released at Karachi where it is reported to be drawing large crowds. "Sharda" is a streamlined comedy with a tiny pretence of instruction. It is a breezy picture which entertains every minute. Kardar produced this picture within three months—a feat he found difficult to achieve when working for other producers. Kardar. is now busy with "Namaste" as his next and 'Kanoon' as his third.

NAVAL KISHORE MALAVIYA (Cawnpore)

Will you please ascertain why Snehapraba Pradhan hesitates to send her photo to one who really appreciates her?

The last time she sent a photo out, it fell in the hands of Kishore Sahu, who "really appreciated" her. You know what happened. How do you expect a wise girl to take anothcr chancc?

M. A. ABBASI (Cawnpore)

Do you know that Neena has French blood in her veins? Her grandmother's father was an emigre to India. Does that account for her rare talent?



This fellow—Baburao Pendharkar—had to come between them. He seems to be round the corner when girls are about—and this time in a Burmese costume. This occasion was when Sushila Rani graced the sets of "Nagad Narayan" and met Leela Desai, the heroine.

Ah, this deepens the Neena Mystery. I do not know whether what you say is true. By the way, has the French blood a different colour?

KHADER SHERIFF (Bezwada)

Many say that you are a selfish man because you always praise the man who pays you money.

Never mind what many say. All must admit that it is difficult to sell abuse while praises sell themselves. How much of praise do you actually find in "filmindia" every month? The producers search for it with a microscope.

DEWAN CHAND BANSAL (Delhi)

I dropped a letter to Miss Daniel (Manorama of "Khazanchi" fame) requesting her to send me an autographed photo but I regret to say that the reply was: —"At this time I have four new poses, so send me twenty rupees by registered post; then I will send you four beautiful poses with my autographs." What does it mean?

It means C.O.D. (cash on delivery) and no long credit. If you think that the goods are worth it, buy or forget everything about them.

D. L. DUDANI (Larkhana)

In which studio will Jamshed Wadia now produce pictures?



It is not Kishore Sahu's usual picnic. It is a shot from "Raja" a social picture, directed by Kishore, in which he takes Rani Bala for a spree



This is Leela Chitnis in "Rekha" a social story of Ramnik Productions.

"Gentle" Jamshed will now become a paying guest at the Rajkamal Kalamandir, the new studios of Mr. Shantaram.

R. N. MURTHY (Bangalore)

What has happened to Atre Pictures?

Nothing in particular. They recently gave birth to 'Vasantsena' and both—the mother and the child-are reported to be needing some nutrition.

Who are all the stars working in Shantaram's "Shakuntala"?

In Shantaram pictures no one stars but Shantaram. Even if his wife Jayshree agrees to play Shakuntala, Shantaram will still insist on saying that he played the role.

KISHAN CHANDRA JAINI (Roorkee)

After seeing 'Jawab' I have come to the conclusion that Barua should now stop wasting producers' money and losing his own fans. Why don't you advise him to stop directing?

No one likes free advice. Besides 'Jawab' helped the producer to multiply and it is quite likely that the thundering success of this picture may encourage Barua to produce another of its type. As long as there are people like you, ready to see such pictures, this type will keep on coming to the screen.

NARENDRA SINGH (Ajmer)

Who is an excellent swimmer, rider, driver and boxer from among our Indian male stars?

None! Though all of them have text-books on the subjects.

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Directed by: NAJMUL HASAN NAQVI

Music by: RAMCHANDRA PAL

Screen-play by: Principal P. K. ATRE

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KRISHAN KUMAR BAHL (Amritsar)

I shall be highly obliged if you will please print a half-pose of Snehaprabha Pradhan in your next issue.

Which half?

MISS S. E. ROSE (Guntur)

Why is Rama Shukul, who is very handsome, sometimes given a villain's role?

In real life villains are often more handsome than the heroes, and Rama's casting as a villain is probably intended to secure more realism. That doesn't mean that I accept Rama Shukul as a handsome man.

M. JAIGOPAL NAIDU (Hyderabad)

People say that you are a bigamist. How far is it true?

People are really very charitable.

N. JAIN (Aligarh)

You may be perhaps aware that Sikhs, as a rule, resent taking off their turbans in cinemas. The reason for the request is obvious as persons sitting behind them cannot conveniently see the screen. I have respect for their resentment, but at the same time I would request you to suggest a way out of this, because many a time the hall is so packed that it is not possible to move to another seat. With all due respect to our Sikh brothers, whose size being normally a little bigger, can a request be made to them for removing their turbans in cinemas?

A request can be made to friends and foes alike. Friends respect the request, foes don't. The good-hearted, rustic and hefty Sikh is always a problem, not only in the cinemas but in many walks of life. The only language he can understand is that of request. Argument always fails with these sturdy sons of India. I don't think by removing the turbans,—if at all the Sikhs ever agree,—the problem will be completely solved, because inside their turbans is a huge knot of hair standing erect in military formation—quite sufficient by itself to screen the screen. A better plan would be to reserve some last rows in every cinema with a prominent board reading: "Reserved for the tall and martial races of India." This will appeal to the natural vanity of our Sikh brother, who may charitably occupy one of the reserved seats. And yet there is no guarantee.



K. BUX SALEEM (Hyderabad)

I have a little saving, say about two thousand rupees, which I wish to use for the development of our film industry.

Use it for your own development, as crores which have been sunk so far, have not helped our industry yet. Two thousand won't buy you even a small salute from an 'extra'.

MASSAND J. G. (Shikarpur)

I received the Divali Number without the photo of Sushila Rani. Don't you think that this is the mischief of postal employees? What action are you going to take against them?

In peace times I would have sacked the whole lot including the Post-Master General. But, we have a war on hand and I would not like the entire postal system to be disorganized. I hope you don't mind if I don't sack them at present.

How much do you gain from 'filmindia' every month?

A couple of silly letters from you.

Don't you think that Shobhana Samarth is very, very charming? What is your personal view about her?

I have not had a personal view of her, but I am sure she must be charming.

MINOO E. TODIWALA (Surat)

What part of the cinema do you usually sit in and why?

The box. Because of the company.

Which filmstars do you dislike most?

Those that insist on playing romantic roles with half a dozen children shouting for mummy at home.

What is the secret of the well-dressed actress?

That she is intensely popular with her producer.

S. S. RAMAN (Kadiri)

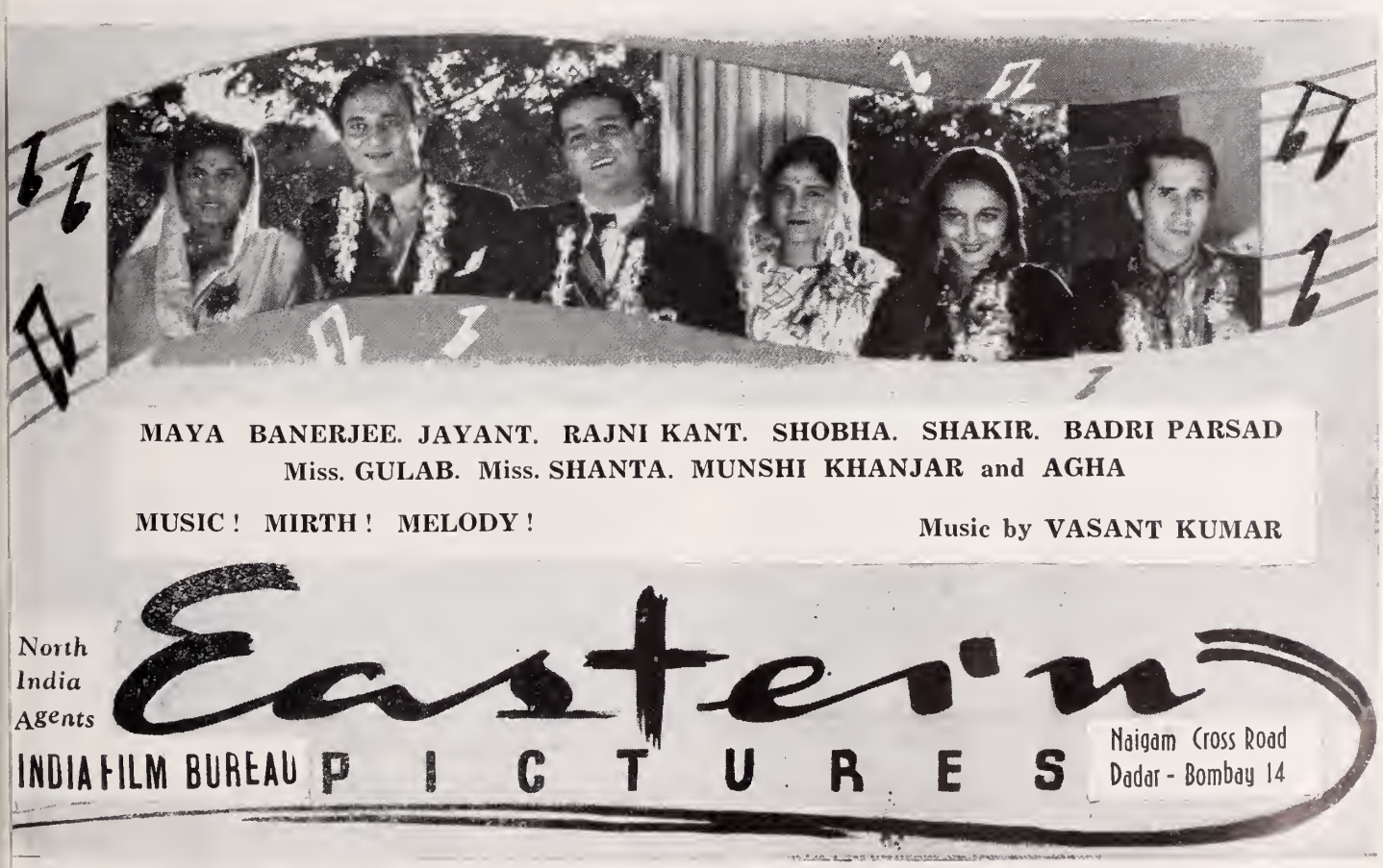
What became of the divorce question between Snehaprabha and Kishore Sahu?

The question is being thrashed in the Nagpur High Court. For a report of proceedings divulging the gruesome details, read some of the weekly film rags.

JAIRAM GURDASMAL (Rohri)

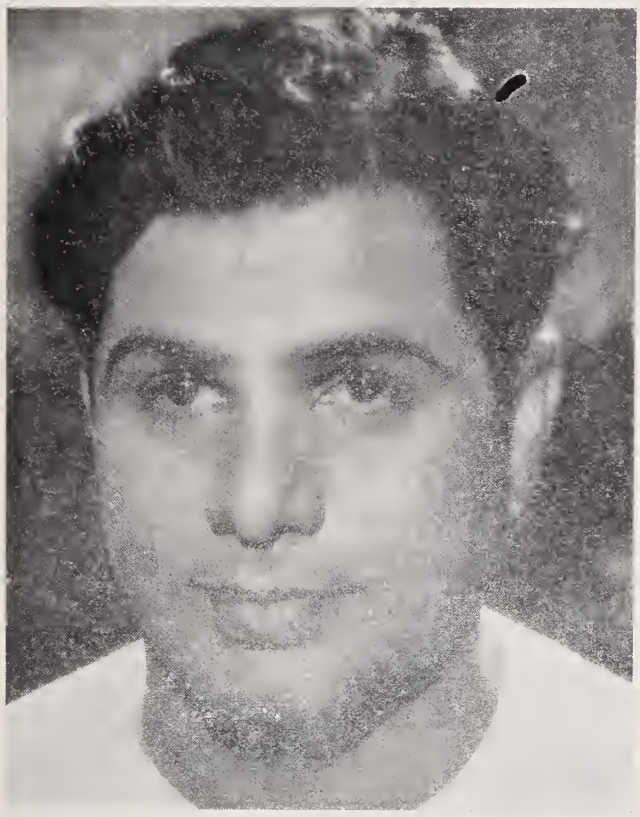
Tell us in short the life story of Dewan Sharar

Forty-five years ago in Amritsar, a baby was born with the cry: "If you don't mind I would like to intrude upon you for some years." Since that day, politeness has been Dewan Sharar's only re-





'HIS MASTER'S VOICE'



V. Nagiah, South India's best in acting, features in "Bhagyalakshmi", a social picture in Telugu of Renuka Films.

ligion. No one heard him crying during childhood. They say that he always smiled when the naughty one snatched the cake from his hand. In youth he became a graduate and secured scholarships in Urdu, Persian and Arabic. He wrote stage plays and produced them in Urdu and English. Then one day he came to Bombay for eleven days and returned home after nine years' stay in England. In England, he wrote hundreds of short stories and some novels, the most popular being, "The Gong of Shiva." He broadcasted from the B.B.C. regularly and told his stories to the young and the old; carried out official historical research in ancient Indian Culture; came to India in 1939 for three months and is still here writing stories, giving broadcasts, writing photo-plays and entertaining an ever-increasing circle of friends. Ever graceful in speech, scintillating in wit, Dewan Sharar punctuates his brilliant conversation often with subtle sarcasm which is lost on fools but loved by intellectuals. A remarkable spendthrift, Dewan Sharar makes a bad business-man. He sells his goods but forgets to collect the money fearing that the customer would consider the procedure impolite.

A friend to all he has few friends. An adopted child of the West he is not quite at home in the East. Craving to go back yet unable to move; trying to settle down yet continuously escaping; spending incessantly yet earning stupendously; feeling the injustice of the world yet fearing to express, Dewan Sharar, author, playright, journalist, is a very charming, loveable and complex personality. By his own existence he denounces Kipling and proves that the East and the West can meet to create a new harmony of life and thought in the individual.

The last words of this man to the world will be: "If you will please excuse me, I shall now depart," and friends will say: "A gentleman has died."

RAJMOHAN NANDKEOLYAR (Patna)

Is it true that Miss Maya Bannerji has gone to the Middle East to entertain the soldiers?

Is it necessary to go so far to do that? Maya is too good an artiste to be spared for the Middle East.

R. P. SAXENA (Moradabad)

Did you pay something for showing your palm to Sadhona Bose?

Compliments. And she returned them with a lovely tea.



Lalita Pawar gives a rare emotional performance in "Gora Kumbhar" a social story of Chhaya Pictures.


V. NAGIAH
MALATHI
More than one woman coveted him...but the one woman he wanted and loved madly... the woman who was the one thought in his head always...could she ever be his?.....
Sri RENUKA'S
BHAGYA LAKSHMI
WITH KAMALA.....SURYAKUMARI
AND N. S. KRISHNAN.... T. A. MATHURAM
Produced by: V. NAGIAH.....Directed by: P. PULLIAH, B.A.
Released thru': THE SOUTH INDIA PICTURES.....KARAIKUDI

KHURSHEED AHMED (Bangalore)

Who is the greatest director of the year?

With or without pictures, Shantaram still remains the greatest director of India through all years so far.

You are criticised more and more every day by other film magazines?

Isn't that sufficient proof that I am doing better everyday?

N. VARADACHARI (Tirupati)

Whom do you like better: Rita Carlyle or Sushila Rani?

I love the present and remember the past.

SURESH BEHARI (Agra)

Who is Mr. D. G. Tendulkar often writing articles about the film industry in the U. S. S. R?

He is a Russian-Indian with divided loyalties. A patriotic field worker, Comrade Tendulkar can understand everything Russian better than anything Indian. He has graced the prison several times for entertaining this faith, but just at present, with Britain shaking hands with Russia, Comrade Tendulkar, with his overhead porcupine growth constantly standing to attention, has become a favourite toast of the clubs. A man of few needs the Comrade remains untouched, and still falls back upon propaganda writings for a living. As a non-violent Russian, Comrade Tendulkar deserves the Lenin-cum-Gandhi prize. Only the British can deliver that.



In Navyug's "Ever Yours", Vatsala Kumptekar gives some popular music.



Malathi—who attracted attention in "Sumangali"—now plays the title role in "Bhagyalakshmi" a Telugu talkie of Shri Renuka Films.

LILO A. LALCHANDANI (Hyderabad)

What is your opinion about "Ekta'? Is it not plotless?

But "gentle" Jamshed of Wadias said that there was a plot. Probably being a plot it was kept a secret. Why not try some Sherlock Holmes methods and beat "gentle" Jamshed at his game?

MAQSOOD SOLANKI (Khurja)

I wish to have correspondence with a filmstar. Please name one and be kind enough to give her address.

Bai Jaddan Bai, Chateau Marine, Marine Drive, Bombay.

D. SATYANARAYAN RAO (Chakradharpur)

What is your advice to the youth of India: to marry the girl one loves or to love the girl one marries?

If one marries the girl he loves, he soon discovers that he had loved her wrongly. As regards loving after marriage, the only married woman that is loved by a man is the neighbour's wife.



Bhakta Potana

Showing From 7th January '43

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Saraswathi Picture Palace	.. Bezwada	Bombay Talkies	.. Guntur
Rajeswari Talkies	.. Secunderabad	Vinayak Cinema	.. Nellore
RoyalPicturePalace	.. Bellary	Krishna Cinema	.. Vizianagaram
Jaya Talkies	.. Rajamundry	Sreedhara Talkies	.. Kurnool

And from 14th January '43 at:

Poorna Theatre .. Vizagapatam
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MADRAS ❋ BEZWADA ❋ TADPATRI

Starring Nagiah.. Directed by K.V.Reddy, B.Sc.

There are some happy exceptions but they only contribute to prove the rule. The institution of marriage in India is an unhappy combination of ancient, mediaeval and modern notions and love which is an honest emotion dies a pitiable death when it enters the portals of this institution. Love requires a constantly beating and fluttering heart to fan the divine flame. In the cold, lethal chambers of matrimony, made colder still by social and economic conditions in the country, the flame of love dies without even a struggle.

What you consider to be love between a married couple is merely an affectionate habit acquired together under common circumstances. Hypocritical human nature saves its face and calls it love to keep up appearances. At best, it is a love for home-making—a primitive desire in the average human being. But the divine love which thrills the heart and shakes its walls at the sight of the beloved, is only experienced prior to the conventional matrimony. After marriage, it tastes like ashes in the mouth, and if anyone tells you that a certain married couple is happy in love, remember that the partners of that wedlock love themselves more than each other, and, thus, silently conspire to maintain appearances. For, after all done and said, marriage is a mutual bondage that does not permit a free expression to love, and love between slaves is no love at all.

Under these circumstances my advice is: don't marry if you can help it. The social and economic conditions in the country do not contribute to make a marriage happy nor does the nation require any addition to the population. However, if you can't help it, marry the girl you love as there would be a better chance to both the parties in this marriage to survive at least on the memories of pre-marital love.

In case of the other alternative, namely, loving the girl after the marriage, all that a man may acquire is merely the love of a warm bed from a dutiful and affectionate wife. But that is not the love about which poets have sung through centuries.

KR. RAJENDRA SINGH (Agra)

How is it our film companies have not been affected by petrol-rationing?

I am afraid they have been and rather badly. Now-a-days I do not see the directors' and the producers' cars stranded on lonely hill-tops, with beautiful occupants.

S. MOHANLAL (Belgaum)

Do you think that Motilal is India's best, most popular and highest paid actor?

No.

M. MADHAVA MURTHY (Anantapur)

Why do so many of our male actors assume a pale face and a retiring disposition in the presence of sweet society girls?

A film actor is usually a rough-and-tumble man who has to do many a thing for a living. His expression in society is therefore a plea to society to accept him as one of them. That expression seems to say: "Though a film actor I am not as bad as you imagine."

NARENDRA SINGH (Ajmer)

After National, what is Director Mehboob doing?

Mehboob has become a producer now and has started a company called Mehboob Productions. His maiden production under this banner will be 'Najma' a Muslim social story.

HARD-EARNED MONEY

One way to spend your hard-earned money wisely is to see pictures reviewed in "film-india". You know in advance what you are going to see. ..



In "Raja" the maiden production of Purnima Pictures, Protima Das Gupta works well under the handling of Kishore Sahu, the director.

Ek Raat

Motion Picture par Excellence

Starring
Neena & Prithviraj

Shaliman's

Mankijeet

STARRING

NEENA & SHYAM

Directed by

W.Z/AHMED

For Distribution rights for Sindh & C. P. & C. I. for Production No. 3.

Shaliman's

Undher Nagri

Starring

NEENA & JAIRAJ

Produced by

W.Z. AHMED

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Editor Horniman Supports Sushila Rani

"Kissing Is The Thing" Says The Veteran Journalist

(By A Special Correspondent)

"Give us a real kiss! That's an excellent slogan for the Indian screen. I fully support it."

These are not the words of convention-defying Editor Baburao Patel or of a hot-headed youth with new-fangled ideas or of a fire-eating college girl champing at the bit and out to create a brave new world after her own heart. They are the cool, considered words of Bombay's journalist No. 1, elegant-looking Benjamin Guy Horniman, the dreaded editor of the dreaded *Bombay Sentinel*, spoken in an interview.

B. G. lives in a tastefully furnished flat with an oriental odour about it. This odour, I soon discovered, came from a bunch of Mysore agarbathis burning on the table. B.G., as Editor Horniman is popularly known, has not only adopted India as his own home, but likes to live in Indian style. An Englishman, he often used to appear in just a Khaddar lungi and shirt in his more stormy past, even now wears that costume at home, can squat on the floor for an Indian meal and can speak with authority on the relative merits of 'Dosai', 'Bhajias', 'Samusas' and many other choice things from the Indian kitchen.

But I did not quite expect him to speak with equal authority on Indian films though I knew that B.G., like his more famous countryman Bernard Shaw living six thousand miles away, was once a music and dramatic critic. I knew too that he loved art. But I was doubtful whether he had ever taken any interest in Indian films, beyond the rumour that he was, once or twice, found dozing through an Indian picture. At most, I had hoped for a few casual criticisms on films in general, a few vitriolic remarks on the subject of Indian films and a few suggestions, based mostly on second-hand knowledge, but served up with the usual Horniman punch.

Here I had reckoned wrongly. And, for the first time, I felt a little shaky in the presence of an Englishman who had seen about 75% of the pictures produced in this country, who was himself a film critic in the 'silent' days, and a director, to boot, on an Indian film-producing company.

REMEMBERS THE FIRST PICTURE

B. G. was in a pleasant, reminiscent mood. As the smoke from his cigar went up in spirals and formed quaint designs in the air, his mind travelled back, back through years of ceaseless struggle, clashes with the bureaucracy, fight for the underdog, his deportation and the last war, back to the period when pioneer Phalke was showing his first silent picture, "Harishchandra" in the city.

"That was the first Indian picture, I saw," said B.G. "It produced a deep impression on my mind. I can never forget it."

He saw another picture too at about the same time, wherein there was a demon-god or somebody equally pre-historic, who ran amuck and scared people with his power to destroy people with fire. One particular scene he could not forget. He had heartily laughed over it then and he could not help laughing over it again as he recalled how a group of washermen and women, face to face with the demon, started scurrying away with unwieldy loads on their backs; what was known in those days as a "screen chase".



Editor B. G. Horniman.

"It was a very funny sight," he added, "though not intended to be".

PRAISES DEVIKA RANI

The 'speechless' pictures of the early days seemed to have exercised a great fascination over him. He had nothing but praise for them, if only for the simple reason that they were speechless and did not therefore inflict on the audience the "bad diction and enunciation" of either the stage or the later innovation, the talkies.

But the Indian talkie, he hastened to add, was a minor sinner in this respect when compared to its foreign prototype. "I am no pandit in Hindustani," B. G. remarked, "but I can make bold to say that the dialogues in the Indian pictures are clearer than, for instance, in the American pictures or the English. Speaking a foreign tongue, in the English picture "Karma" Devika Rani outshone many American and English stars in the matter of enunciation and there is none who can excel her."

But B.G. finds too much seriousness and tragedy in Indian pictures. He would like to have more comedies of the type popularised by Bombay Talkies. "India," he said, "has a peculiar attitude in these matters. And that is why I wonder, sometimes, whether Indian pictures can appeal to a foreign audience.

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Englishmen are said to be very insular in their outlook on life. But Indians themselves...."

"Are just peninsular," I cut in.

B. G. smiled gravely and, I thought, a bit reprovingly too. "Whatever that be," he continued, "I am one of those who believe in Oscar Wilde's dictum that art is for art's sake. Religious leaders tell us so many things. But how many of us live religiously? I for one cannot see art being mixed up with questions of ethics or morality."

SUPPORTS SUSHILA RANI

Though B. G. is nearly seventy, he has still a young, vigorous mind which hates all kinds of cant and hypocrisy. His attitude to romance on the screen is refreshingly progressive. "We want more and more of romance," he said plainly, "That's the right stuff to give the young. Youth must develop a romantic attitude towards life. It will do them a lot of good."

Even the prospect of kisses on the Indian screen does not strike terror into his heart. He does not think like some that the moment a young man sees two people kissing each other on the screen, he will straightaway take the road to perdition. On the contrary, he thinks that the chances are that the young will take the road opposite.

When I told B. G. of the unceasing campaign carried on by Editor Baburao Patel for realism on the Indian screen, he heartily welcomed it.

When I told him of Miss Sushila Rani's outspoken demand for real kisses on the screen, he remarked, **"That's the thing! I should think she has done a great service to the Indian film-world by her courageous article. And that is the correct attitude, for, after all, romance and kisses will continue to dominate in the world, whether some people like them or not."**

Then the talk turned on so many other things. We discussed good pictures, stars, theatres and film critics. B. G.'s favourite star is Devika Rani. He very much appreciates her restrained and polished acting. Prithviraj, Chandramohan, Motilal and Ashok Kumar are some of the male stars he likes. The last one he prefers to refer to as the "non-violent hero" of the Bombay Talkies in the true Filmindia style. "It was a happy idea of Baburao to call gentle Ashok so," he commented.

THE INIMITABLE MUMTAZ

He has great admiration for Mumtaz Ali. "Mumtaz", he said, "is a great artiste because his art is more to him than himself. I regard him as one of our greatest artistes, both as an actor and a dancer, because he gets right into the hearts of his public in such a way that they can't help loving him."

We talked and talked in this strain until about noon. B. G. glanced at the clock on the wall. I knew it was a courteous hint to me. Still I could not resist the temptation of a few parting questions.

"Have you any suggestions for improving the Indian screen?" I asked. He thought for a while and said, "I wouldn't presume to dictate any improvements. I don't think I need suggest any. My opinion is that, on the whole, Indian pictures are progressing on healthy, artistic lines."

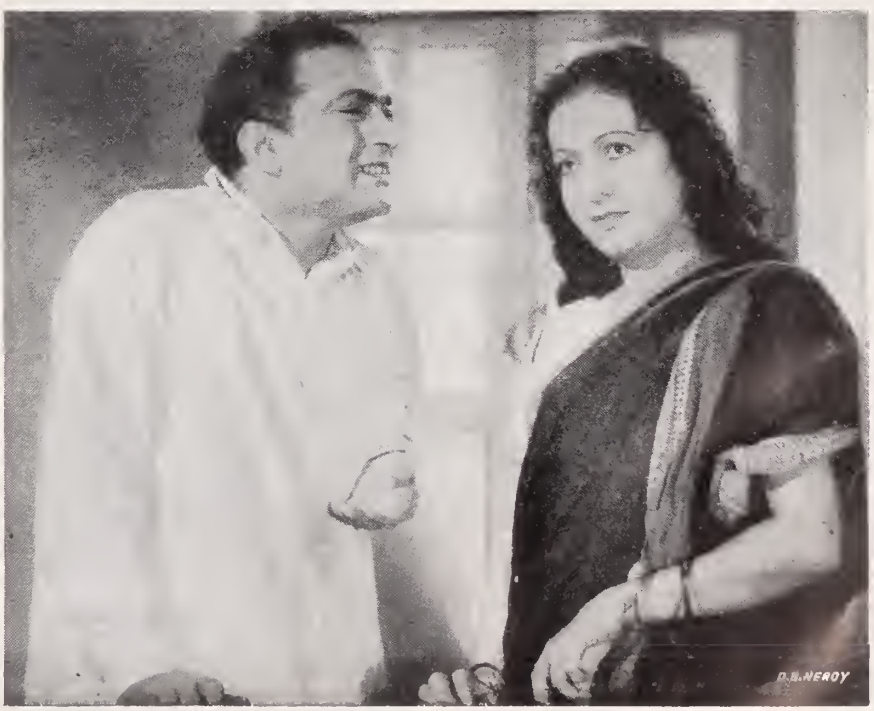
"What do you think of the standard of film criticism in India?"

"It is either ecstatic or criticism for the sake of criticism," he replied.

Lastly I asked, "Would you like to be a film director yourself?"

There was a ring of regret in his voice as he answered back, "I would like to be so many things. I would like, for instance, to be a Prime Minister."

The death occured at Kolhapur of Mr. Vishnupant Aundhkar, well-known dramatist, photoplaywright and artiste, on Tuesday 15th December from heart-failure. For the past seven years, he was very closely associated with the Indian film industry. His recent photoplay was "Bharat Milap".



Here is a solid photograph of Pahari and Leela Desai, the leads in "Inkar" a Laxmi picture.

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"I Am A Worshipper Of Art" Says Sarojini Naidu

India's Nightingale On India's Films

She Loves Films Though Mahatma Gandhi —

Anybody would have thought it presumptuous to see Mrs. Sarojini Naidu when she was right in the midst of the inaugural meeting of the Tagore Society at Cowasji Jehangir Hall. Even though I knew her quite well, I thought it somewhat awkward to see her there about an interview. Of late she has not been staying in Bombay, but at Hyderabad (Deccan), her home town, and it was always difficult to get her. She was expected to be busy with the A.I.C.C. meeting for two days and she had planned to go back home immediately. As a matter of fact she was arrested the next day after the last meeting of the A.I.C.C. and had I not seen her right there, 'filmindia' readers would never have read the following lines.

Mrs. Naidu evidently recognised me as an old friend and colleague on the Bombay Provincial Congress Committee as she looked at my visiting card, which I had passed on to her through her daughter, Padmaja. She beckoned to me and on approaching her presidential seat at the meeting she made fun of me —at least so I thought—for she asked me if I wanted to pay my tribute to Rabindranath Tagore. I told her Tagore was perfectly alright in her hands, whom she had succeeded as President of the Indian P.E.N. "I want only a few minutes with you after this meeting and I see you as representative of the 'Filmindia' I said. "Oh! 'filmindia'! But where is the time?" she grumbled but asked me to wait till the close of the meeting.

I knew that Mrs. Naidu had not to undergo any very special exertion to roll off a few sentences. An inimitable artist and devotee of Art in its varied manifestations, Mrs. Naidu was bound to say something fascinating by way of admiration of the filmic art. And so she did.

As we drove off to Taj Mahal Hotel for lunch, the mother and the daughter on either side of me, Mrs. Naidu said "You naughty boy, you should have asked for a more quiet hour to speak about films. Now you will not let me take my lunch quietly and find me talking rather than eating." "I am very sorry, mum, but you don't stay much in Bombay now-a-days, and I had to do the job this way" I submitted.

"Alright. What can't be cured must be endured" she said with a mischievous twinkle in her eye and a broad smile. She is such a past-master at patting and patronising and making fun of you. "So what do you want me to do?" She was getting down to business.



Mrs. Sarojini Naidu, poetess and patriot.

I LOVE FILMS

"Do you like films? Tell me all you can about them within the time at our disposal."

"Do I like them? Of course, I do. I love films. It is my favourite pastime. Any one can recommend me a good film, and I will see it. Any one can offer to take me to a good picture and I shall not refuse to go. I would go with you this evening and Padmaja would join. Won't you Padma? (she nods yes) had it not been for the A.I.C.C. meeting which I must attend. Any new picture in town today?"

"Yes, there is a good picture at the Roxy," I said, "So make up your mind about that or the A.I.C.C."

"I have made it up already; I am not going to any picture. Indeed, this moment is typical of my whole life. I had so often to choose between artistic pursuits and higher duties. In cases of conflict, I have always decided in favour of Duty. For me pursuit of duty has not always been pursuit of Art. So it must be tonight—mind you, I am not saying it with regret or remorse. I am pleased that I am able to do this. Yet I tell you quite frankly that I do not love the life of a recluse, a life of hardships, difficulties and poverty. I really hate all that. I love all the good things of life. Good food, good clothes, beautifully built houses, delightful music, but I realize that I must not be a slave of these things. I must not sell my soul to secure them. Nay, I must give them up if they interfere with what I regard as my higher duty. And I have always considered patriotism and its active work, service to my fellowmen as paramount."

"Is that why you have given up writing poems nowadays?"



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"Not exactly. But Muse does not favour me as easily now as she did before. A more busy and more turbulent life should give rise to turbulent poems but that does not seem to happen now. Nowadays I prefer the direct, prosaic form to give expression to my feelings and people do compliment me as speaking or writing quite inspiring, poetic prose. So why worry?"

Lunch was ready and I requested Mrs. Naidu to excuse me from participating. But she would not listen. That was good, because she went on talking between morsels of food.

NOT SO ORIENTAL

"The Cinematic Art is the synthesis of so many arts. And therefore it is the Art of Arts. Cinema is the most triumphant symbol of modern civilisation, a pleasing combination of man and machine for production of human pleasure. The poets, the musicians, the actors, the dress-designers, the painters as well as the composers, the photographers, the sound recorders and a host of men and women of intelligence combine to produce a single, composite article. The co-operative character of the whole business is again symbolic of modern civilisation or its higher phase, for which nobler minds, skilful architects, powerful brains all over the world are working. If humanity is to attain a higher form of civilisation, more and more co-operation must yield to less and less competition. The film industry is, consciously or unconsciously, blazoning the trail to superior human culture.

"So you would like more of India's young men and women to join the film industry to help it rise to a higher status?"

"Most certainly" she replied, with her big black eyes becoming blacker and bigger as she said this. "My own sister is a cinema artiste. My brother is an advocate of the Peoples' Theatre. We are all a band of worshippers in the Temple of Art. I do want men and women with ideas and ideals to invade every branch of the film industry and save it from the stranglehold of mere moneybags. Only then will it serve a useful, patriotic purpose of awakening and educating the people. Cinema is the most powerful of all mediums that I can think of and it must make its full contribution towards popular education.

"Cinema can do to a whole people what a loving and devoted wife does to an erring husband. To root out superstitions, to make the people rational, to make them better informed and to give them useful entertainment the cinema can be put to the best use as it is actually done in some of the American short films. Newsreels, travel talks, filming of highlights from the world's literatures are at once delightfully entertaining and healthily instructive. If Indian Film Industry is to justify its existence and fulfil its purpose it must plan on sound principles and we must all help it do so."

"So the films are not your despair as they are of Mahatma Gandhi?"

"No. They are my love and hope. You had better leave the Mahatma alone to his own ways. You see, I am not an oriental obscurantist. I believe in the harmonious fusion of the East and the West. I want India to absorb all the benefits of the Western civilisation and yet keep her spiritual heritage. By spiritual heritage, I only mean a kindly, generous, altruistic attitude and not an otherworldly attitude. I want Indians to be more and more of the earth, more and more human. I want them to live a full, happy life, all their material desires satisfied. I do not believe in starving ourselves and feeling moral. I am materially-minded in the sense that every human being has a right to receive all good things of life. I do not believe in a whole nation cutting down its wants and singing hallelujahs to poverty. In my scheme of things, films have a positive place."

With a sudden jerk on looking at her tiny wrist watch and with an air of bidding goodbye she said, "Isn't that enough for you, at least for the time being?"



Suvarnalata is worried about this old guy in "Pratigya" a social story of Chitra Productions.

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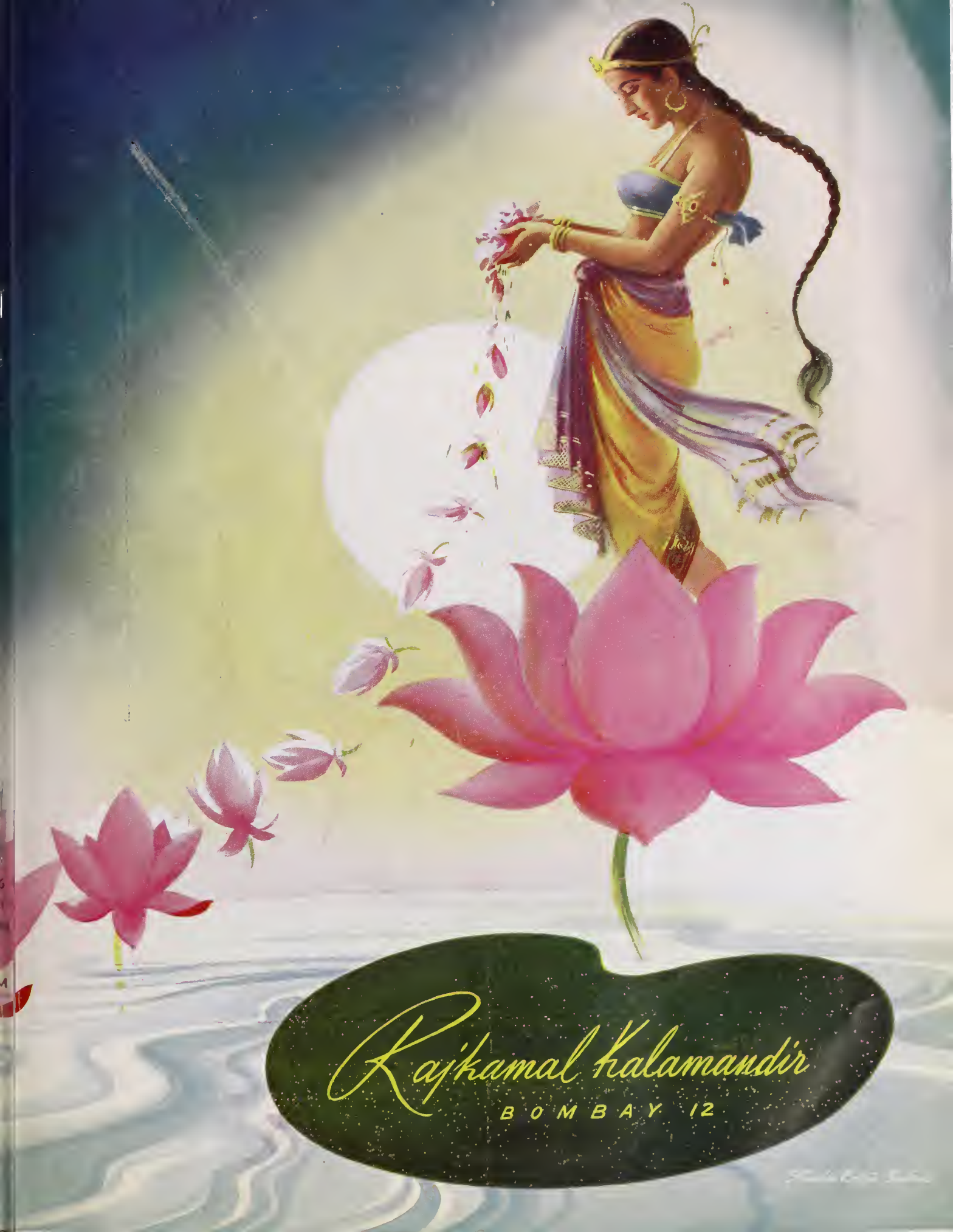
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Ratan Bai Challenges Our Men Producers

"Deep Thinking" Is Her Only Hobby

By: Sushila Rani

As she came in, I thought Lady Godiva had walked in—of course, without the horse and with the clothes on. The significant thing about her was her long flowing hair touching the ground.

It puzzled me a lot to find a star preserving that length in these days, when different hair-does are in vogue. I asked her how she managed all that growth and Ratan Bai replied: "My mother looks after it". At least, that is one more thing good about having a mother.

I was a bit nervous about meeting Ratan Bai, as I had thought that she would floor me in a minute with her excellent Urdu doled out through the poems of Zafar or Ghalib. Not so! Ratan Bai had a surprise waiting for me in her remarkably beautiful English accent which suggested that she had just escaped from a college.

I was puzzled remembering what Baburao had once told me that eight years back Ratan Bai did not know a word of English.

Catching my thought in its flight Ratan replied, "You are surprised that I talk English. Everyone who comes from Baburao is always surprised. Yes, he must have told you that years back I did not know a word of English. He is right. Eight years ago, when I came to Bombay all that I knew was a "Good-morning," and I often used it in the evening. But Baburao laughed at me so long and so loud that I took up the challenge and beat him at his game of English."

Suddenly she turned round and with an infectious smile asked me, "Am I good now?" I admitted that she was good—too good—but with Ratan Bai languages should come in easily, because she is almost a linguist, seeing that she already knows seven languages. As regards Urdu, what Ratan Bai speaks is Urdu—the rest—is Billingsgate. I still remember the huge mouthfuls of beautiful Urdu which she flung at one and all even without provocation in that beautiful picture, "Yahudi-ki-Ladki."

That was years back. Since then Ratan has travelled a long way through sheer sweat and toil to reach the heights of stardom.

A STAR OVERNIGHT

Born at Patna on 12th June 1912, Ratan is a home-educated product. As a child, she was fond of seeing pictures, as a woman she is making them today. While still a kid, she was taken to Calcutta, but it was not till May 1932, that she got her first chance for acting with the New Theatres in "Yahudi-ki-Ladki".



Ratan Bai, film star and producer, now features in her own film "Saheli", a social story.

Ambitious at all times, and at all hours of the day, Calcutta soon became a small place for Ratan. So in 1934, she landed in Bombay with a contract for Eastern Art Productions. Her very first picture in Bombay "Bharat-ki-Beti" captivated the audiences and disarmed the critics. Next year she made two more pictures for the Kolhapur Cinetone, but again in 1936 she returned to Bombay to act in some more pictures for the Imperial Film Company.

Since 1938 Ratan has become a free-lance artiste and has starred, off and on, in several pictures, but today she is making her own pictures and is therefore known as a producer—rather a doubtful recognition in these times.

In India, considering the fact that women have not been allowed the same status as men, Ratan's distinction in this field is really praiseworthy. For besides hard work and perseverance, this charming lady is endowed with a rare business acumen which will take her a long way in life.

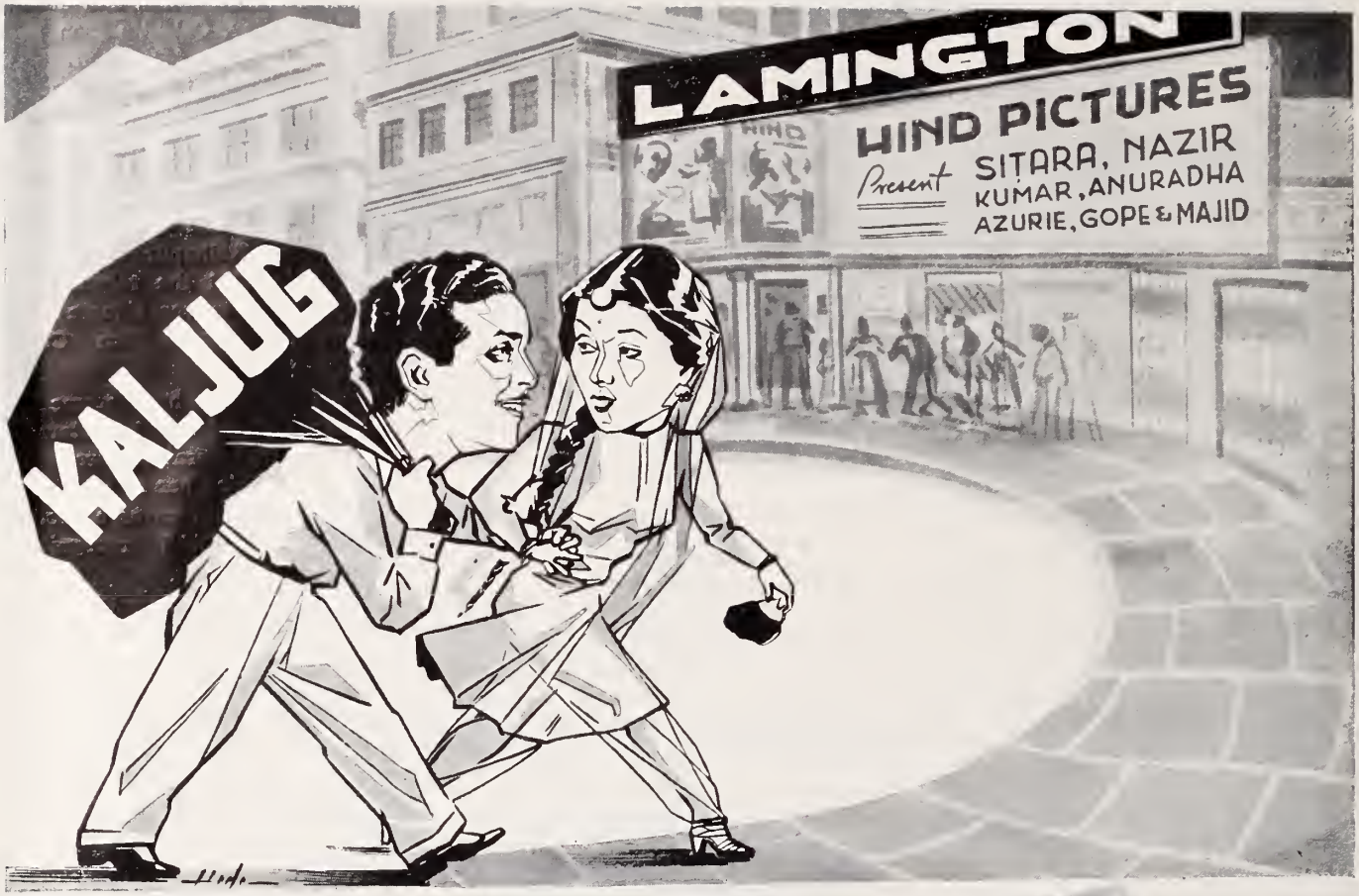
Her maiden effort as a producer is called "Saheli" in which she plays the lead opposite Sanyal. Of course, like other producers she threatens to give us more pictures and we only hope that they are good.

She is modest when she says that her acting has not yet reached the standard she has in mind. Ratan Bai is not a bragging sort, like some other film girls I have met but from what I have seen of Ratan's acting, I feel that she is far above many, many, whom I have seen making faces on the screen. Ratan feels that tragic portrayals suit her best. I agree.

BELIEVES IN LOVE AND HOME

Though a star, forging many a love-scene for the screen Ratan believes in love—the real stuff that comes along once in a lifetime,—and incidentally she also votes for the traditional warm and happy 'home'.

Married at fifteen, she has contributed to her home two sturdy sons who are fulfilling their mother's intense desire of English education. It is difficult to draw things out of Ratan Bai. Every question is ans-







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DINKER KAMANNA

DIRECTOR:
BHAL G. PENDHARKAR

India Film Circuit

NEELUM MANSION, LAMINGTON ROAD, BOMBAY 4.



Baburao Pendharkar doesn't mind being alone with that sweet charmer —knowing that the dog can't tell others—in "Nagad Narayan" a social comedy of New Huns.

wered after a long look into the future—as if that question would some day come out of the past again and haunt the future. Ratan Bai was therefore very reserved when I prodded her to secure a personal story for this interview. Those lips of hers were sealed hiding her usual spontaneous smile. My attempt therefore to find the skeletons in the family cupboard was foiled.

In other respects Ratan is a bold woman. When I asked her, if she liked any director in particular she replied quickly, "Nowadays it has become a fashion to praise Shantaram. 'filmindia' began it and others have turned it into an epidemic. Of course, I do like his pictures because they are good."

Amongst the stars, she loves Devika Rani and Durga Khote, these two she thinks are as good as Norma Shearer and Greta Garbo of Hollywood.

FOND OF A CAT

With Ratan Bai, everything seems to be methodical like her talk. She does not go to the races, does not smoke, does not drink, does not overeat, learns something new every time, keeps slimming every minute and thinks every half-a-minute. She has a good bank account, has purchased property, invested in life insurance, and yet she earns nearly Rs. 3000|- a month.

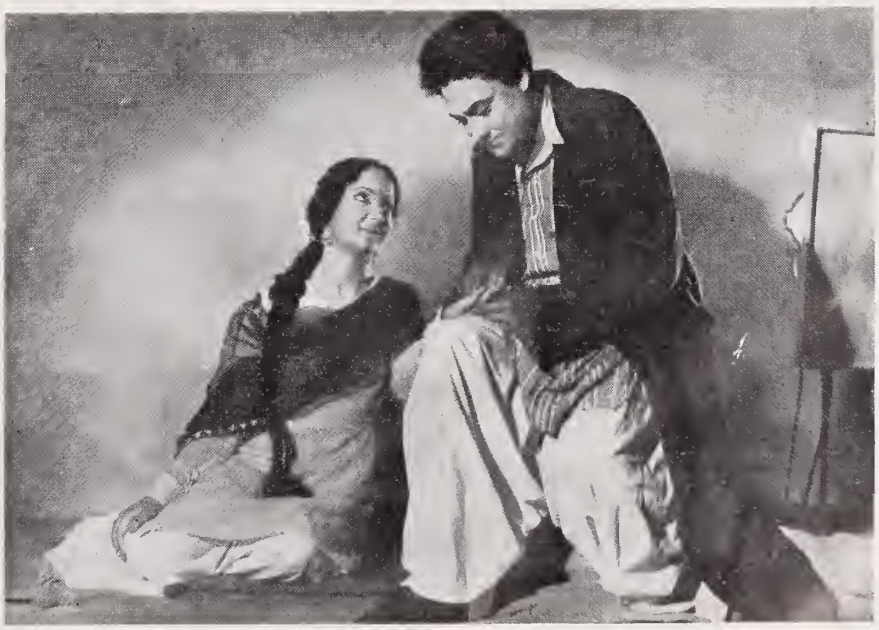
Her favourite hobby is, according to her, "thinking deeply", for a couple of hours. I wonder about whom —and about what. She likes pets very much and introduced "Lallu" to me— a pretty cat I thought—I think she considers these pets to be more reliable than men, though I wonder why a sweet woman like Ratan should display such a distinctive liking for cats, leaving dogs and the men severely alone.

There is no nonsense about this woman and she seems to be having a pretty well-balanced mind. In her casual talk, she uses all the histrionics she is capable of and there is more drama in her conversation than is found in half a dozen Indian pictures.

Full of energy and optimism, versatile every minute, charming at will, coy under necessity, and firm without provocation, Ratan provides a wonderful example of a self-made woman—out to conquer the world with her two little hands.

Incidentally she is the only woman producer that we have producing a picture with her own resources and brain and telling us in addition that she has already earned forty thousand rupees, as net profits in her very first picture.

Is that not something for the bragging men to think about?



Pathan and Punjabi dresses are coming into vogue and Ashok Kumar becomes a sweet Pathan in "Kismet". Mumtaz Shanti, ofcourse, hopes for the best from this screen Pathan.



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Girl-gazing Film Star Of The Indian Screen

Kumar Often Unemployed Yet Ever So Popular

By: Sushila Rani

"Syed Hasan Ali"—What an unglamorous name for Kumar, the hero of "Puran Bhakt"! And yet, truth is stranger than fiction because Kumar, the popular star of the Indian movies, was born with that name on 23rd September 1906 at Lucknow in a good middle class family.

It is not considered polite in Lucknow to abuse a person whose name begins with Syed and has Hasan and Ali also in that name. The objection seems to be semi-religious so they found a way out to shower some choice words on Kumar by giving him a pet name of "Mijjan". So it is Mijjan to friends and foes alike, and poor Kumar is often disappointed when no abuse follows the sound 'Mijjan.'

I found him quite a tame boy, though people had whispered to me that he was wild once. Dressed in rather a loud style, he was at considerable pains to make a good impression on me, and he used his scanty English with painful deliberation, whenever he spoke to me. But behind the manly mask of politeness I found a child almost petulant,—constantly crying,—"I was again begging for a job."

A GIRL-GAZER

This was Kumar's continuous refrain throughout my interview with him. Strange as it may sound, this popular film star, has had more periods of unemployment than otherwise. At 18, the parents could not take him beyond the fifth class in school studies. Kumar says, "Studying was such a nuisance," while the school teachers said, "Kumar was such a nuisance." As both parties could not make up their minds they parted friends. And Kumar soon monopolised a particular spot in Aminabad Park of Lucknow, and settled down to the doubtful hobby of "Girl-gazing."

The parents looked at him with distress but as he was one of the two, saved from a crowd of 15 children they often gave him a long rope to hang himself with.

Kumar did not disappoint them in this, for in 1927, he joined the Urdu stage, on a salary of Rs. 75|- per month, and went play-acting to Rangoon. The dramas of Agha Hasher gave Kumar the chance of a lifetime to air his excellent Lucknavi accent. Of all people Kumar did not like the behind-stage-atmosphere and within a year, he kicked the stage off and returned to his girl-gazing occupation in Aminabad Park.

The little money that he had saved was invested in some bright coloured suits, but the girls who passed the Aminabad Park corner were so dazzled by the bright ties and the bright suits of Kumar that they did not wait to see his face. Kumar could not whistle any "Khazanchi" tune to attract them as talkies were not produced till then.

So he took a ticket to Bombay and landed in the Imperial Film Company. That was in 1930. This clumsy, good-hearted boy when he came face to face with the roaring Khan Bahadur Ardeshir Irani, the boss of the Imperial, he gave a two-handed farmer's salute, and was summarily dismissed for lack of elegance.

But having come to Bombay, he wanted to tempt the fates and he took work as an extra in the Kohinoor United Artists, where in his very first picture, "Ranchandi", he had to act a corpse for several minutes in the morning and was cholcely abused in the evening in another picture for looking at the camera by Director Narayan Devare. That was on Rs. 30|- a month.

THE HERO'S CHANCE

Destiny had played enough with Kumar by now and in 1931 Cameraman Krishna Gopal wired him back to Lucknow to act as the hero in Debaki Bose's picture "Shadows of Death." It was a silent picture and its success also remained silent.



More often unemployed than otherwise, Kumar still remains a very popular star right with the top-liners His latest is "Bhalai" a social story of Silver Films.



JAGAT TALKIES. *Distributors:*
LAHORE – DELHI -- KARACHI

SOUBHAGYA PICTURES.
KATHOK LODGE, Dadar, BOMBAY. 14.

After this Kumar was again unemployed, and he returned to his girl-gazing occupation at Aminabad Park. Within six months however, the kindly Krishna Gopal again summoned him to Calcutta to work in New Theatres' "Zinda Lash". This boy whose very first appearance on the screen was in the shape of a corpse was now acting, the "living dead" in "Zinda Lash".

After "Zinda Lash" he featured in 'Subeka Sitara', doing four different roles in a single picture, and doing everything else they told him to do.

Early in 1933, his big chance came along when Director Debaki Bose gave him the title role of 'Puran Bhakt'. The remarkable success of 'Puran Bhakt' made Kumar a star overnight. And even Baburao Patel, the sternest critic of the industry, extolled his work in his previous paper 'The Cinema Samachar'.

Then came 'Yahudi-ki-ladki' after which Kumar left Calcutta having gone up in the scale to Rs. 450|- in his monthly earnings.

IN BOMBAY AT LAST

In 1934 he came to Bombay and people said that "Puran Bhakt" had come to Bombay. The Sagar Film Company signed him down for several pictures and Kumar's first production, 'Anokh-Ki-Mohabbat', soon came to the screen and became a hit. Then followed, 'Lure of the City', 'Judgment of Allah', 'Vengeance is Mine', and then he again moved along to join 'Eastern Art' where he did a couple of pictures. Very soon the Imperial Film Company took him up on Rs. 850|- a month—the same man who was refused only a few years back. Kumar made four pictures for Imperial and was again taken by the Sagar people to play the leading role in "Watan". The picture was a terrific success, but at the end of it Kumar says, "I was again begging for a job."

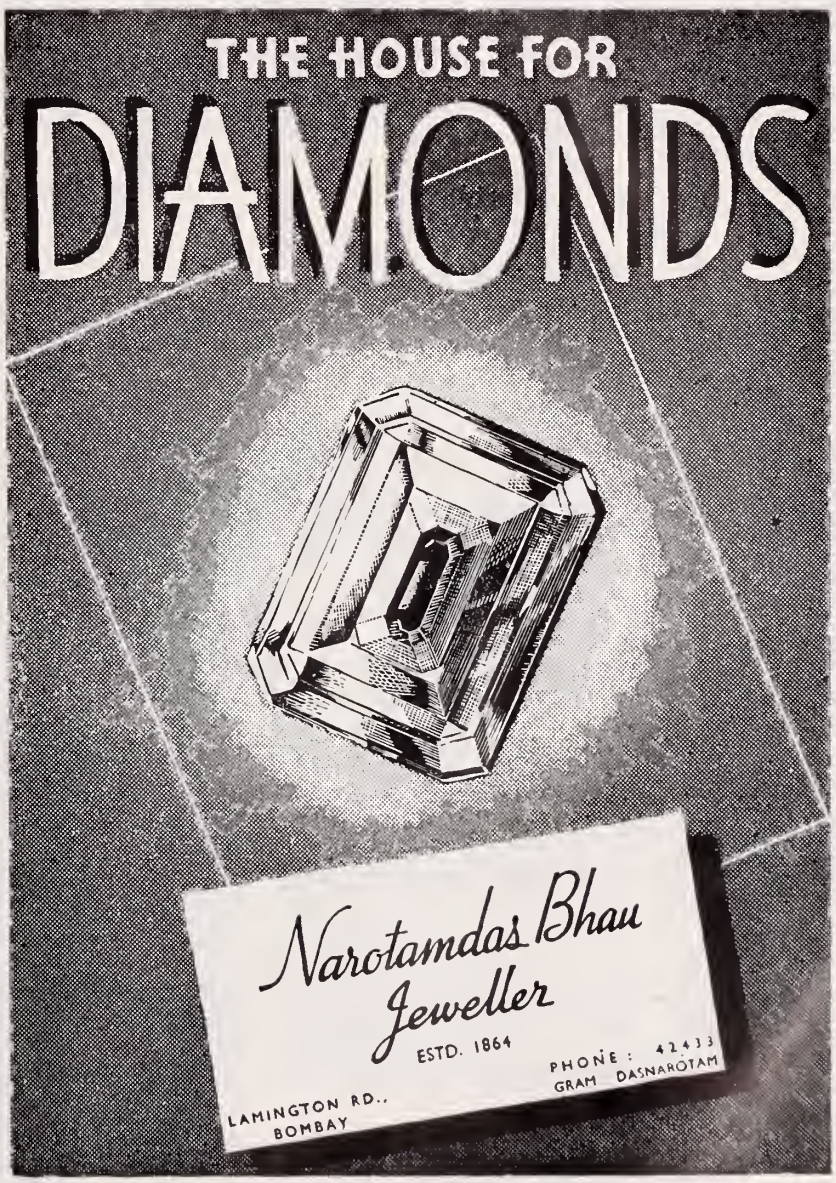
Resting on his oars for a time. Kumar came under the notice of Director Kardar who took him to Ranjit's to produce 'Kick' and 'Nadi-Kinare'.

Once again after these 2 pictures. Kumar was 'begging for a job'. Next he strayed to the Circo Studios to work in 'Laxmi', 'Suhag', 'Madhsudhan' and to reach for the first time a remuneration of Rs. 1600|- per month. And once again he was 'begging for a job.' after this series of productions was over.

Then came that fateful picture, 'Taj-Mahal', produced by Mohan Pictures in which Kumar acted the role of Emperor Shah-Jehan. The technique of the picture was so mysterious and antiquated that even Noor-Jehan failed to recognize Shah-Jehan. Having played that Shah-Jehan, it was no wonder that Kumar kept "begging for another job" for eight months afterwards.

His next lot fell with Vishnu Kumar Vyas, the producer amongst

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Here is an outside-the-club mix-up from "Chowranghee" a social story of Fazli Brothers directed by young S. Fazli.

producers, and Kumar was soon playing the leading role in 'Suhagan'. Once again kicked about by fate, Kumar was 'begging for a job'. This time he had to become a producer with the one single aim of getting an acting job. He therefore produced "Jhankar" a picture though inaugurated by the great Shantaram, lived only as short a time as it took one to pronounce the name.

ARTISTE FIRST AND LAST

Now Kumar is working in several pictures namely, "Kaljug" produced by Hind Pictures, "Najma" produced by Mehboob Productions, "Bhalai" produced by Silver Films and "Duhai" produced by Sun Rise Pictures and yet he is afraid that after all these, he will be once again 'begging for a job'.

Kumar prefers to remain an artiste to being a producer. He thinks, "It's a hell of a job to be a producer." While he feels that Debaki Bose can exploit his emotional urge of art, he thinks Shantaram to be the greatest director in India being a "harmonious combination of art and commerce." One of Kumar's unfulfilled ambitions is to work under Director Shantaram in whatever role he gives.

Among the actors, he likes Chandramohan for his acting and Motilal for his diction. While, among the female stars Durga Khote and Devika Rani are his special favourites.

Kumar had a lot to say about the dialogue writers of the screen. He thinks that half of them are not sure half the time about what particular language they are writing. According to Kumar, Vajahat Mirza remains the most successful screen writer. Asked about film critics, he swears by Baburao Patel. Probably because Baburao was in the same room when this interview was being taken.

Strange as it may sound, this oft unemployed film-star has still made twenty-three pictures in the eight years that he has been in Bombay—that is an average of three pictures a year. And yet, when he is unemployed he sits in his quiet cottage, 'Le Bijou', Mahim Cross Road, Mahim, Bombay and says that he smokes cigarettes and watches the spirals of smoke rising to the ceiling of his drawing room. Obviously, he has stopped girl-gazing now.

We regret to announce the sudden death of Mr. Ismail Dharamsey, the popular manager of the Imperial Cinema, Bombay on 6th December 1942.



Character-actor Nagendra gives another good performance in "Pratigya" a social story of Chitra productions.

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Screen Play and Direction by GYAN MUKERJI.

Scenario and Dialogues by SANTOSHI, SHAHID LATIF, B. C. VARMA

Lyrics by Pradeep; Music by ANIL BISWAS.

Cameraman: R. D. PAREENJA.

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RAJKAMAL KALAMANDIR (Bombay)

Producer-director Shantaram is a very busy man in and outside the studios. He has changed the old Wadia Studios into a wonderland by renovating everything in the compound. Go where you like, you can't smell anything of the old Wadia atmosphere in the new Rajkamal Kalamandir.

For "Shakuntala", Producer Shantaram has signed down Chandramohan and is steadily making up his mind to star his wife in the stellar role. Friends are trying their level best to help him to make this decision, but with his usual obstinacy Shantaram is taking his own time.

"Shakuntala" will go into shooting sometime early in January and is expected to be ready by the end of May.

FAZLI BROTHERS (Bombay)

Producer-director S. F. Hasnain is rarely seen nowadays and people suspect that he is very busy. He should be, with "Fashion" a social picture on the sets.

Producer Hasnain's brother, S. Fazli—the man with the Paul Muni face—is secretly busy with his picture called "Bhai Bahen". This picture is likely to go into shooting in the middle of January and we hope they invite all, as they did last time, to share the Muhurat cake which looked like a birth-day cake.

SHALIMAR PICTURES (Bombay)

Believe it or not, Producer-director W. Z. Ahmed is at Poona at the Saraswati Cinetone Studios shooting the new picture "Mun-ki-jeet" and he is so busy that he does not get time to reply to friends' letters. The nett result of his activities is that there is a serious strain on the telegraph office because W. Z. Ahmed, when he can't write letters, resorts to telegrams.

Producer Ahmed has got two pictures in making, the other being "Film Actress", a social story centred on the struggles of a society lady while entering the film industry.

BOMBAY TALKIES (Bombay)

By the time this is in print "Kismet" is expected to be released at the Roxy Talkies. With the release of this picture Producer S. Mukherjee will have left the Bombay Talkies along with Rai Bahadur Chuni Lall, the General Manager. Almost a complete unit will sever their connection with the Bombay Talkies and start their own producing company. This is an unfortunate event to report and yet it cannot be helped.

No one knows what are the plans of the Bombay Talkies for the future, but we only hope that they will be constructive enough to be enterprising and businesslike.

INDIA FILM CIRCUIT (Bombay)

Their social story "Sunbai" has been released in the Central Provinces and other stations where it had good reception. They expect to release this picture in Bombay very shortly. Another picture which they have in hand is called "Kaljug" produced by Hind Pictures and starring Sitara, Nazir and others.

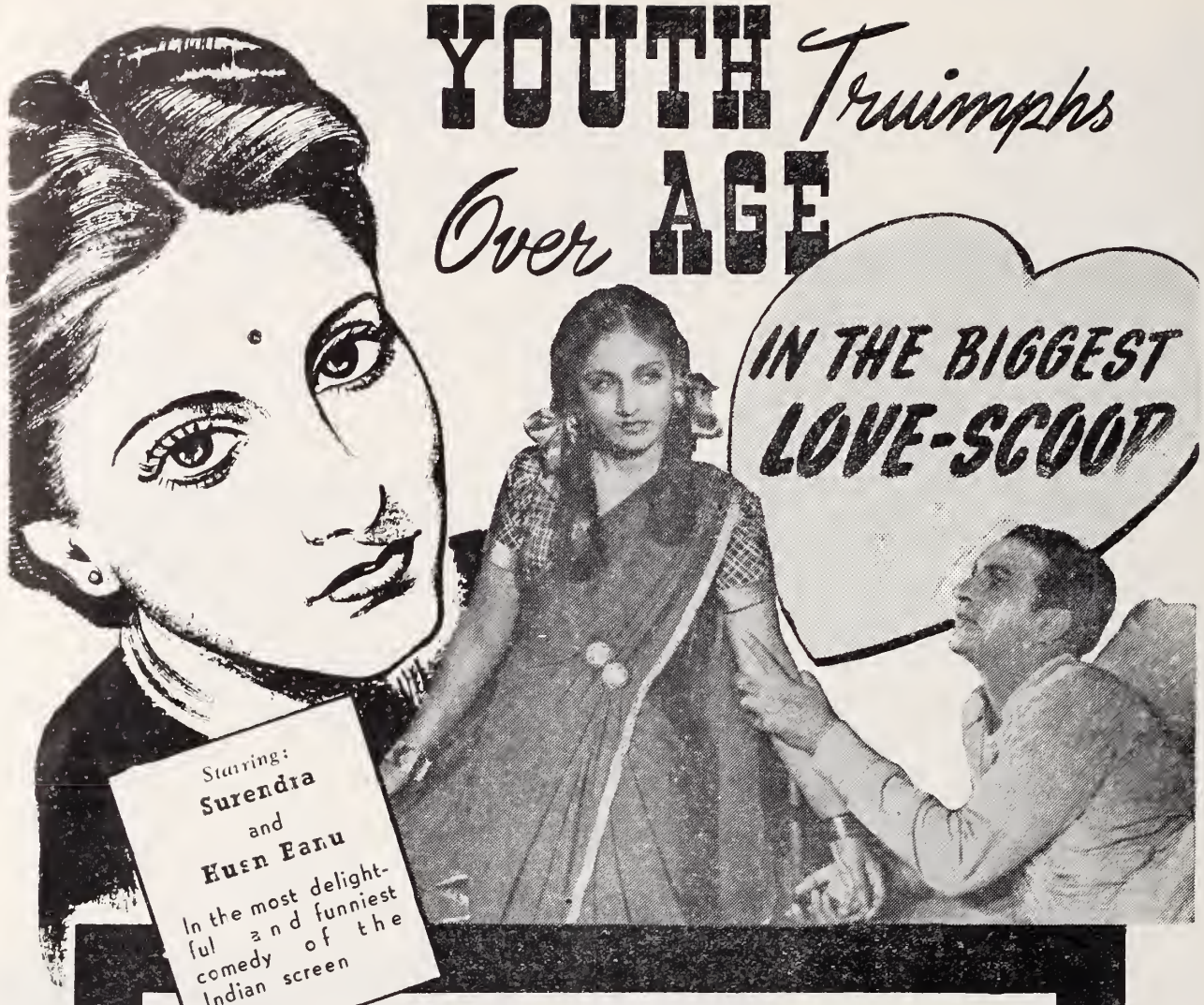
CHITRA PRODUCTIONS (Bombay)

With "Kisi-se-na-kahna", their maiden production, awaiting release



Radha Rani provides charming sex-appeal in "Mazaq" a social picture of Raja Movietone.

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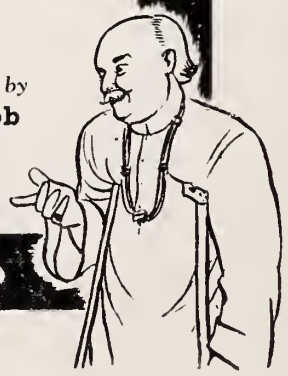
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in Bombay, Producer Gvalani is busy with his second one called "Pratigya" featuring Motilal and Suvarnalata. This new picture will be completed during this month and Producer-Gvalani is already busy with the paper work of the third one.

SOWBHAGYA PICTURES (Bombay)

This new producing company can be called a small company with rather ambitious aims and it is gradually making a headway towards achieving these aims.

After "Duniya-Ek-Tamasha" they have just completed "Haso-Haso-E-Duniya Wallo" which is a hilarious comedy featuring Gope, Shahzadi and others.

The new picture on the sets, though it is not christened yet, is a social story featuring Motilal and Hari Shivdasani and, moreover, it is also directed by Hari Shivdasani.

NEW HUNS PICTURES (Bombay)

The devotional people of Bombay liked "Damaji" which completed a successful run at the Swastik Talkies in Bombay. The new picture which is on the sets, in two versions: Marathi and Hindustani, is called "Cash And Carry" or "Nagad Narain", featuring Lila Desai and Baburao Pendharkar. This picture is in the hands of an intellectual director, Mr. Vishram Bedekar, who gave us "Pahila Palna", the almost perfect Indian comedy on the screen.

SRI RENUKA FILMS (Madras)

Under the competent guidance and experience of Mr. Nagiah, South India's greatest actor, this new company is producing a picture called "Bhagyalakshmi", featuring Malati and Nagiah himself.

Nagiah is an ambitious person with the right type of head on his shoulders and we are sure that he will make the most of his opportunity at production.

PRADEEP PICTURES (Bombay)

This new producing company, recently established in Bombay, is producing a social picture called "Vakil Saheb". This is a remarkable melo-drama with humour and is expected to go well on the Indian screen.

NAVYUG CHITRAPAT (Poona)

"Ever Yours" has been released on the screen in Bombay at the Krishna Talkies and is reported to be doing well

At the studios they are producing another social story called "Pahili Manglagaur" featuring Snehaprabha Pradhan and Shahu Modak.

NATIONAL STUDIOS (Bombay)

By the time this is in hand the National Studios will have released "Jawani" at the Swastik Talkies in Bombay.

They have still two more pictures "Apna Paraya" and "Lalaji" awaiting release.

SILVER FILMS (Bombay)

Producer-actor A. M. Kumar is sweating well on his new production enterprise and is busy with "Bhalai", a social story, which, he says, is better than his previous 'Jhankar". Kumar is slowly becoming quite a good producer and we hope that when he becomes a full-fledged one, he won't be as bad as some of the ones we already have.

ASIATIC PICTURES (Bombay)

We have not seen Producer-director Mazharkhan recently as he keeps himself a lot to himself. The people say that he is busy with a social picture called "Yad" which he has almost completed and which features Veena Kumari and, of course, himself.

UNITED FILMS (Bombay)

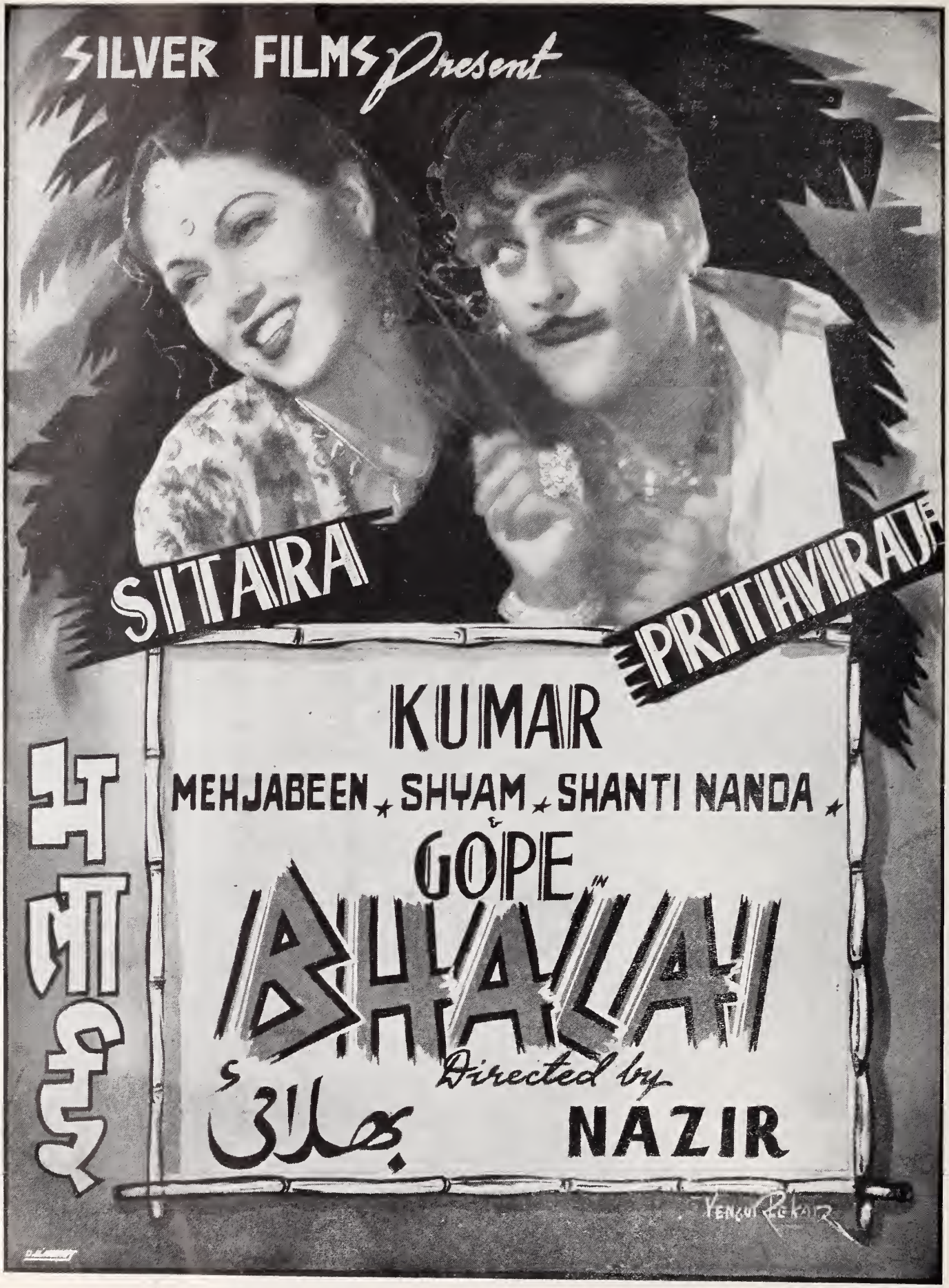
This new producing company is busy with a picture called "Ghironda" and they say that the name does not mean "The Nest", but "The Toy House" which we see children building on the sands. With Sheikh Mukhtar and Anis leading a very useful cast this picture is expected to be quite a good hit and not merely a toy-house.

RAJA MOVIETONE (Bombay)

Do what you like, you can't stop Zahur Raja from producing a picture. He is now at another called "Mazaq" which, as its name sug-



That's more than a threat to Shahu Modak in "Shobha" a social picture of Wadia Movietone.



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*

SILVER FILMS

DADAR MAIN ROAD, DADAR BOMBAY 14

gests, is a remarkable comedy. With himself leading the cast, he has Radha Rani and her charming sister Anita Sharma to lend him moral support.

POORNIMA PICTURES (Bombay)

Director Kishore Sahu says that he is making film history once again. We don't remember his having done so before, but we take him at his word when he says so now.

Just at present he is producing a social satire called "Raja" featuring himself and his never-to-be-let-alone companion Protima Dasgupta. Kishore says that "Raja" is going to be an outstanding picture of 1943. We wish that it becomes an outstanding picture of all times.

BHARAT PICTURES (Bombay)

In his own quiet way Mr. Choksi, the General Manager of this Company, is busy arranging a release date for "Swaminath". Under his clever chaperoning "Bhakta Kabir", that excellent Hindu-Muslim subject, has revived interest in the cinema-goers at the Minerva Talkies. We hope that he pays the same attention to "Swaminath", a picture which has been lying with him for some time now.

OPERA PICTURES (Bombay)

This new distributing office has secured Mazhar Khan's first picture "Omar Marvi", a social story of Sind. The firm is in the market for securing more pictures and we will be able to report some new progress in the near future.

RANJIT MOVIETONE (Dadar)

"Bhakta Surdas" was released during the month at the Royal Opera House and the release attracted huge crowds. With Saigal and Khursheed in the lead this picture is expected to go very well all over the country.

At the studios they have started shooting "Shiva Parvati", a mythological story, "Tansen" a historical biography and they have also completed "Dhiraj", "Faryad" and many other social pictures.

KARDAR PRODUCTIONS (Bombay)

This man Kardar is a marvel. When he used to work for other producers, for some reason or other, his pictures were delayed and they never came out for months on end. But now that he has become a producer himself, within two and a half months he has produced a social story called "Sharda" which picture is doing roaring business at Karachi. This is quite a nice comedy and, being a fast one, entertains every minute. Already people are trying to buy off the world rights of this picture at four lakhs of rupees, but having tasted success, Kardar does not favour selling it out.

The second picture which Kardar has already in production is called "Namaste" which is, once again, a social story in the hands of Messrs. Sunny & Sadiq, the two little Kardaris with Kardar. No sooner this picture is half way on its journey Kardar will take up "Kanoon", another social story which he hopes to complete by the end of March.

EASTERN PICTURES (Bombay)

Producer Ramzan Lakhani is quite a busy man these days as we see his huge self running about the town with regard to his social picture "Dawat". "Dawat" which is directed by Mr. M. Nazir has already been secured by the India Film Bureau for their circuit.

The next one to go into shooting is another social story called "Bhai".

H.R.G.C.'S SREE PICTURES (Mysore)

This is a new producing concern of Mysore which has just announced a social story: "Vani" or "Violinist" for production in the Kanarese language. They say that top-line artistes headed by Sangitaratna Asthana Vidwan T. Chowdiah—the Musician of the Royal House of Mysore are working in this picture and the producers expect the picture to be an outstanding success.

PRAKASH PICTURES (Bombay)

"Panghat" a social story has been completed by this studio. Director Vijay Bhatt is now busy with "Ram Rajya", the mythological spectacle, which he is producing as a worthy successor to "Bharat Milap."



Baburao Pendharkar shows such painful sincerity—especially when bending over girls—that Leela Desai must have trembled a bit in "Nagad Narayan" a social story of New Huns.


ASIATIC PICTURES Present
Yaad
Starring
MAZHAR KHAN
VEENA ★ SATISH
AZURIE ★ SHAHZADI
HADI
याद
Directed by
MAZHAR KHAN
ASIATIC PICTURES

SUN RISE PICTURES (Bombay)

"Duhai" featuring Shanta Apte has been completed and will be on the screen very shortly, while "Nargis" featuring Nur Jehan is now getting the finishing touches and it should be in hand by the end of next month.

Producer V. M. Vyas, is busy with the script work of "Sati Anusuya" which will go into shooting probably by the end of January.

SELECT SERIAL SUPPLY (Bombay)

Distributor Bachubhai Raval has been lying quiet for some time, but he seems to be wide awake again. He has recently released "Gora Kumbhar" the maiden production of Chhaya Pictures at the Super Talkies in Bombay. This picture had a remarkably successful run in the country and is expected to do well in Bombay.

SWASTIK INDIA LTD. (Bombay)

Murari Pictures have handed over their new social picture called "Badalti Duniya" to Swastik India for distribution. Under the efficient management of Mr. Pandya and with his long experience in the film industry, the affairs of Swastik India seem to be very progressive.

MOHAN PICTURES (Andheri)

Under the name of Ramnik Productions these people are floating a new picture called "Rekha" which is a social story featuring Leela Chitnis and Harish in the principal roles.

Still another one will go immediately on the sets, this time with Leela Chitnis and Ashok Kumar in the cast.

NAVIN PICTURES (Bombay)

Under the guidance of P. B. Jhaveri, the producer amongst producers, still another picture has been launched called "Mohabbat". It is difficult to keep pace with the production speed of Producer Jhaveri and it is difficult to print the names of all the pictures he has under production owing to shortage of paper. But we can say that Producer Jhaveri is a very busy man and he does not make a secret of the fact.

SUN ART PICTURES (Bombay)

Old and experienced director Chimanlal Luhar has at last launched on his own as a producer. His first for Sun Art Pictures is called "School Master" which is a social story which he is shooting at the Central Studios. In this story Maya Bannerjee and Kaushalya are featuring and Producer-director Luhar tells us that in addition to the subject being serious it has plenty of comic element in it. And we believe him.

STAR PRODUCTIONS (Bombay)

Producer-actress Ratan Bai has already made a profit of Rs. 40,000 on the first picture "Saheli" and is now busy with the second one called "Dharm". And, after 'Dharm,' Ratan Bai will depart on the production of "Dasi" which, in all probability, will be directed by Mr. Asher.

D.R.D. PRODUCTIONS (Bombay)

Producer D. R. D. Wadia is very confident of his maiden production "Ishara." Seeing that the story has been written by that well-known writer Dewan Sharar and considering that the picture is being directed by Mr. J. K. Nanda, whose remarkable technical excellence in "Kurmai" was a talk of the town, we are sure that "Ishara" is destined to be a very successful picture.

A feature of this picture will be the melodious tunes of Khursheed Anwar, the singing man from the Punjab, who has been specially brought over to give popular music for 'Ishara.'

Mr. Nanda expects the picture to be completed by the end of January and already good offers are pouring in for distribution of the picture.

EXCELSIOR FILM EXCHANGE (Bombay)

The enthusiastic proprietor of this distributing company, Mr. Lim Bilimoria, has managed to secure the distribution rights of "Tasveer", a social story which is directed by Najmul Husein Naqvi for Atre Pictures.

The picture features Durgabai Khote, Suvarnalata and others and it is expected to be a successful box-office production.

VAUHINI PICTURES (Madras)

Vauhini Pictures—that little big Company of the South are now releasing this latest picture "Bhakta Potana". This picture is directed by Mr. K. V. Reddi who has been chief production executive for all of their earlier productions. With his experience, though short, it is remarkable that he should have produced such a good picture. Another good Director has Vauhini found in him. With this addition Vauhini Pictures should be able to make more good pictures.

Mr. B. N. Reddi who was voted as the best Director in the recent Ballot conducted by the Andhra Film Journalists is the Captain steering the Ship of Vauhini. He has already planned for his next Social in Telugu to be directed by him. This is titled "Swarga Seema".

AMAR PRODUCTIONS (Bombay)

Producer-director Surendra Desai is giving his final finishing touches to "Paigam", a social story directed by himself and starring Sadhona Bose and Surendra. This picture is expected to be a wonderful piece of workmanship.

Another picture which is on the sets is "Adab Arz" featuring Nalini Jaywant, a social story which is being directed by Virendra Desai.

WADIA MOVIETONE (Bombay)

Producer "gentle" Jamshed has completed "Shobha" featuring Shahu Modak and Shobhana Samarth, while another social story called "Ankh-ki-Sharm" is now receiving finishing touches at the hands of Director Balwant Bhatt. After these two pictures are finally completed "gentle" Jamshed will embark on the production of "India Calling", his second enterprise in the English language.


A Zahur Raja Production
Starring
MADHURI, PAHARI SANYAL
RADHA RANI, ANITA SHARMA, SHYAM,
NAZIR BEDI, SHAKIR
AND
ZAHUR RAJA
DIRECTOR :-
ZAHUR RAJA
Story & Dialogues :-
KAMAL AMROHI
Songs :-
ABID GULRAYS
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Stars Inherit Traditional Suspicion

A Plea For Broad-Minded Outlook!

By: Hyacinth

The breath of scandal blows harder over film people than it does over any one else. It is a sign of their importance—of the tremendous interest they evoke in people the world over. Their lives, their loves, their indiscretions provide juicy reading matter for the man in the street and make Mrs. Grundys of the most discreet of us. Where it would be considered bad form to "talk scandal" about any ordinary person, it is considered quite the thing to gloat over the latest divorce of a popular star.

In the eyes of the world once a man or a woman joins the acting profession he or she becomes not "quaite naice". How far this judgment is deserved it is hard to say. Certainly it is a prejudice which has existed for centuries. Probably that is why in the early days there were no actresses and men had to play women's parts.

In many cases this blackening of the characters of film people is probably undeserved and yet on the whole it seems as though film people try hard to live up to the world's poor opinion of them.

Perhaps they feel they are expected to provide a little excitement for their public or perhaps they just can't help themselves. Certainly publicity good or bad helps a star's career and a little scandal has never been known to 'kill' any star's career. Charlie Chaplin has changed wives several times and has hardly been a paragon of virtue but he is still considered one of the greatest living comedians. The public may shake its head in apparent disapproval at the latest misdeed of a popular actress but this does not make the erring glamour girl any the less popular with her fans.

In any case film people are subject to so many more temptations than we smaller fry, so we can hardly afford to judge them when we cannot prove we would act differently under similar temptations. A large salary and the adulation of thousands point tempting short-cuts from the paths of righteousness.



A large salary and the adulation of thousands point tempting short-cuts from the paths of righteousness.



It is considered quite the thing to gloat over the latest divorce of a popular star.

The Indian actors and actresses start on the road to demoralisation with a handicap. They are children of a nation which has many more social safe-guards than Western countries. Family ties and influences are stronger in India, drink is not a noticeable vice and there is less freedom between the sexes. Yet it is these very moral safeguards which make the average Indian into a prude when it comes to condemning the young woman who wants to be an actress.

The film business has not been in existence long enough to be accepted without suspicion by Indians. When a young man shows signs of wanting to be an actor he is looked upon not as a young man wanting to find work which he would like but as someone who is hankering after a life of wordly pleasures and vice. When a young woman decides to become an actress she is a hussy and anything else that the fertile minds of gossips can think up.

I am not trying to say that our stars are beyond reproach. We have no really informative gossip papers to keep us informed of the doings of our actors and actresses but the local Grundys are efficient and I and about 10 million others know many stars' lives would not bear looking into.

But what we must remember is that the public's attitude has probably turned many a good girl into an actress of doubtful character. She is dubbed 'bad' the moment she joins the industry so why should she bother to be good, she thinks? She has probably been out-casted by her family and friends so she can lose nothing more by living up to the public's opinion of her.

If the so-called 'nice' people avoid her then she is thrown upon the company of the not-so-nice and becomes not so nice herself.

The sooner the public's attitude towards the film business becomes more broad-minded and tolerant the sooner nice—really nice people will join the industry.

The present stars good, doubtful or bad in character are for the most part so incredibly dull that it would be interesting to see if the new recruits to a 'cleaner' industry are an improvement on them. Certainly, if a new public attitude will tempt better-educated and more intelligent people to become stars in another sixty years we may even find we have a Sarah Bernhadt in our midst!



KHURSHEED——

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"Damaji" More Stagy Than "Screeny" !

Bhal Pendharkar's Poor Show !

Baburao Pendharkar Saves The Picture

Here is an old old tale produced with a modern flavour. It is a popular devotional story amongst the masses in Maharashtra and has appeared on the screen at regular intervals.

Another effort to bring it on the screen could have been justified only if the producers had made full use of the present up-to-date cinema technique in story-telling and direction.

Unfortunately there is no evidence of this justification as the picture betrays production ideas Indian producers used fifteen years ago.

In sharp contrast with "Pahila Palna" the maiden production of New Huns, the present picture looks like a crude attempt at motion picture making.

Director Bhal G. Pendharkar does not seem to have grown out of his old ways of production. Sketchy scenes, long orations, little action, stagy diction, old tunes and other obsolete methods, which Indian producers chucked off long before, are all there in "Damaji", to provide a pitable reminder of what we used to do years ago.

In this respect the picture has a documentary value. We need not go fishing for old pictures to know what we did then. It would be enough to see "Damaji" directed by Bhal G. Pendharkar.

AN OLD OLD TALE

The plot opens in famine stricken times in Mangalvedha, a small district in charge of Damaji under the sovereignity of a Mahomedan Emperor.

In picture-making famine has to be shown pictorially and not got rid of in dialogues, as easily as the director has done. People can only feel what they can see. A mob mostly consisting of sturdy people and few bone-bundles does not provide a sufficient evidence of a famine-stricken land.

The only good thing about these famine stricken scenes was the very thin all-bony man once shown in one of the shots. That man, incidentally, is a bad advertisement of the 150 years of benign British rule.

The story soon takes a semi-religious, semi-communal and quasi-political complexion when Vithu Mahar chastises the Brahmins of the town who refuse ordinary and common decencies to the untouchables.

Damaji and his beautiful wife, both ardent devotees of God, insist on their humanitarian work despite the opposition from their own community. In every story, there is a villain and this story is no exception. Mujumdar another petty officer is a corrupt person and as such jealous of Damaji's popularity.

D A M A J I

Producers: *New Huns Pictures*
Language: *Marathi*
Story: *Bhal Pendharkar*
Photography: *Pandurang Naik*
Audiography: *Ganpat Molay*
Cast: *Baburao Pendharkar, Lalita Pawar, Leela, Londhe and others.*
Released At: *Swastik Talkies*
Date of Release: *7th Nov. 1942.*

Director
BHAL PENDHARKAR

He starts his machinations and soon succeeds in framing up Damaji on a charge of thieving and allowing the people to ransack the royal granaries. Actually, these granaries were thrown open to the people to save them from utter starvation by Damaji without waiting to receive the royal sanction.

Damaji is arrested and taken a prisoner and now the story takes the usual legendary turn and travels with punctuations of miracles.

Vithu Mahar who robs the Mujumdar of all his wealth is on his way to pay the money to the Emperor but he is arrested on the way. The remaining part of the journey is resumed by the Lord in the disguise of Vithu.

In the court of the Emperor, Vithu (The Lord) empties a huge pile of gold mohurs, convinces the Emperor of Damaji's innocence and vindicates his honour.

Damaji returns to his suffering wife and with a message of love and devotion to his people.

CARELESS HANDLING

The theme has a powerful human appeal inherent in it. Had the photoplay been written by a progressive person, the story would have been more purposeful and more effective. But in the hands of Bhal Pendharkar it has still remained the same story which old grannies told a hundred years ago by the fireside.

If "Damaji" has not become a powerful motion picture, it is because the story-writer and director has failed to deliver the goods.

While photography is tolerably good, the sound recording is faulty, having failed to record satisfactorily the higher notes.

Baburao Pendharkar goes a bit stagy at times, otherwise his performance is quite in keeping with the crude role and the spirit of the times.

Leela looks sweet as usual, sings well some insipid stage tunes but her dialogue delivery is so stagy that her action becomes unconvincing.

Londhe as "Damaji" fails to create a spiritual and devotional atmosphere, his face lacking the invisible glow that characterises such roles. He looks an unconvincing type.

Excepting Baburao Pendharkar and Lalita Pawar the histrionic performances are poor, seeing that they were made to fit the old and obsolete stagy mould.

After the interval the picture travels a bit fast and gathers more drama, but before the interval it becomes rather boring.

Well, it is quite a good thing to see for the devotionally blind who know the story already.



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Starring: **Mazharkhan, Kaushalya, Hari-Shivdasani, A. Hassan, Nazir, Majid, Gope & Meera**

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NEW QUEEN'S ROAD, BOMBAY

OUR REVIEW

Prabhat Produces A Headache !

"Ten O'clock" Becomes Dull And Insipid !

Raja Nene Fails In Direction !

There are certain producers who need a sympathetic review to inspire them to greater effort. But in case of Prabhat no sympathy is asked and none given, because Prabhat's have been at the top of the ladder all these years and with their experience and success, people expect only outstanding pictures from them—more so because of their time-worn boast of producing only progressive and purposeful pictures for the good of the country and its people.

"Ten O'clock" is neither a progressive nor a purposeful picture. It is a silly college romance produced in a slip-shod manner and it neither entertains nor instructs.

Raja Nene, its director, had the unique opportunity of being trained for years under Mr. V. Shantaram, India's greatest director. But after seeing "Ten O'clock" with a critical eye, one is forced to the conclusion that young Raja Nene seems to have either wasted his time all these years when he had the opportunity to learn or lacks the executive capacity to harness his training for the practical direction of a picture.

OPENS WITH BOREDOM!

The picture opens with an awfully boring scene of a prize distribution gathering at a college. The scene was intended to introduce the heroine, Asha and the hero, Dilip, who is incidentally a great scholar inspite of his poverty.

This could have been done very effectively, without boring any one, within a hundred feet of film. But Raja Nene, evidently a passionate lover of details, has shown the whole painful procedure throwing in some ceremonial but tiresome lectures by "sundries". Before the prize-distribution scene is over, every one in the audience looks fed up with it all.

The story is that Asha a co-student, daughter of a wealthy man is in love with Dilip, a brilliant scholar but poor in worldly belongings.

Dilip, as shown in the picture, looks like the average college pansy-boy whom we meet so often in the streets—complete with the dreamy vacant look and little effeminate gestures which replace manly good manners. As a type representing reality, the portrayal is good but as the hero of a social picture, Paresh Bannerji fails to appeal.

T E N O ' C L O C K

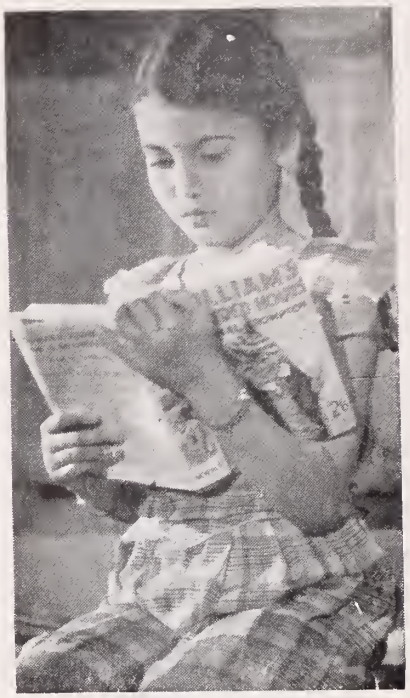
Producers: *Prabhat Film Co.*
Languages: *Hindustani & Marathi*
Review of: *Hindustani Version*
Story: *Kashyap & Pawar*
Hindi Dialogues: *Ashant*
Cameraman: *E. Mohammad*
Sound: *S. Damle*
Cast: *Urmilla, Paresh Bannerji, Manajirao, Vasant Thengdi, Baby Shakuntala etc.*
Released At: *Central Cinema*
Date of Release: *21st Nov. 1942.*

Director:
RAJA NENE

"Asha" acted by Urmilla is another disappointment. She is supposed to be a college girl but her accent of the few English words she speaks is awful and her performance betrays the fact that all is not what it should be. Her appearance is also not suitable for a heroine's role. People are used to seeing pleasant faced heroines and not a nose stuck on a dried pomegranate.

LOVE ON THE RUN

Asha is in love with Dilip and



Baby Shakuntala provides the small relief we get in "Ten O'clock".

Dilip reciprocates that love. But Asha's father, as was expected, has the usual material complex and arranges Asha's marriage with Dr. Ramesh, an England-returned surgeon with a good family tree and money in addition.

This creates the usual love complications seen in a thousand pictures before. Asha agrees to marry Dr. Ramesh for the sake of her old father, but on the day of the wedding, she faints and the wedding has to be postponed. Through a subsequent illness Dr. Ramesh nurses Asha back to health and Asha soon ends the suspense by refusing to marry Dr. Ramesh and calls him a brother.

Dr. Ramesh, acted by Vasant Thengdi, is a pretty ridiculous portrayal. Dr. Ramesh does not even seem to know how to carry a suit though he has spent years in England. Dr. Ramesh seemed to have collected weight on his hips which weight only lends effeminate grace to his gait. There is nothing of the surgeon in him—in his poise, in his gait or even in his face beyond a pair of rimless spectacles. Why don't these actors study the

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real types in life before they start playing specialized professional roles?

This Dr. Ramesh gives a really funny expression when Asha calls him a brother. He doesn't protest though the girl was almost married to him once, he just opens his fat mouth and keeps it open throughout.

Very soon the girl revolts and tells her father that she loves Dilip and would marry only him Strangely enough she gets this courage after an actual marriage rehearsal and not before when she agrees to sacrifice her own life for her father. One wonders whether the necessity for that sacrifice had ceased to exist when the girl revolted.

Now the long expected accident takes place and Dilip is struck by an obliging motor car and carried to the very hospital with Dr. Ramesh in charge.

And now begins the time-worn tussle between duty and love and in a silly, unconvincing scene in his room, Dr. Ramesh comes out triumphant in his heart and soul struggle. He operates on Dilip and saves him.

The operation scene provides another cause of boredom. Raja Nene probably thought that picture-goers in India had never before seen an operation, so, he sets out to show every little detail with the result that the audience gets bored stiff.

The picture soon ends on a high romantic note at which all obstacles disappear and Asha and Dilip march hand-in-hand towards the audience with a song on their lips.

VULGAR PRECOCITY

In the picture is introduced a child role in the little sister of Dilip. This role is very well played by a newcomer, Baby Shakuntala and incidentally this little girl is a good addition to our screen talent.

The only objectionable feature of this little girl's portrayal is the vulgar precocity in which the child is allowed to indulge at the time of singing a song.

A girl of eight, she anticipates procreation as an inevitable result of love and though the words of her song create a little cheap laughter, yet the idea of seeing a little girl of that age so vulgarly precocious is revolting to the mind.

Looking at the picture as a whole, one is surprised that Prabhat, with their mature experience in motion picture production, should have selected such a stupid story for production.

Raja Nene's direction is stupid at places and unimaginative throughout. Barring Baby Shakuntala, no one gave a good performance. The dialogues have neither life nor literature in them. The song compositions do not at all appeal. The music of Keshavrao Bhole is far far from satisfactory. It is never snappy and never attractive throughout the picture. Bhole's idea of a "gazal" is so provincially Maharashtrian that a "gazal" sounds like a village "lavni".

Photography is good throughout and excellent in parts. Sound is quite satisfactory. The settings are as usual very attractive and artistic.

If Prabhats intend to produce pictures of this type in future, they may as well stop picture production now rather than lose their well-earned reputation in the long run.

"Ten O'clock" is a childish affair as a motion picture and may appeal to the pansy-boys and budding butterflies from our colleges. For the intellectual there is nothing in the picture.

WITHOUT FEAR OR FAVOUR

"Filmindia" reviews all pictures worth reviewing, whether they are advertised in "filmindia" or not. The idea of doing so is to provide correct guidance to the readers.



Shahu Modak beats the girls in grace every time. Here Snehaprabha pales before him in "Pahili Manglagour", a Social picture of Navyug.

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INDIA CALLING

WADIA GROWS GREATER & GOES STRONGER

New Theatres' Disappointing "Meenakshi"

Picture Provides No Entertainment

Murdering K. C. Dey Once Again !

MEENAKSHI

Producers: *New Theatres Ltd.*
Story: *Manmatha Roy*
Language: *Hindustani*
Photography: *Bimal Roy*
Audiography: *Bani Dutt*
Songs: *Pandit Bhushan*
Music: *Pankaj Mullick*
Cast: *Sadhona Bose, Ahindra Chowdhury, Najmul Husein, K. C. Dey etc.*
Released at: *Krishna Cinema, Bombay.*
Date of Release: *7th Nov. 1942.*

Director:
MODHU BOSE

That Warner picture, "All This And Heaven Too" has given birth to a number of ill-shaped and twisted Indian "babies", all over the country. Some pictures, like "Anjan" of Bombay Talkies, have inherited more of the physical shape from the parent picture while others, like "Meenakshi", are spiritual children.

When a country's traditional culture goes begging for a foster parentage to a foreign land, pictures like "Anjan", "Basant" and "Meenakshi" are produced.

These illegitimate products bring home a sense of shame to those enthusiasts who take a patriotic pride in the progress of our film industry.

It seems that our producers haven't the common horse-sense even to copy well.

Because month after month, we see clumsy, twisted copies made of great foreign pictures.

"Meenakshi" is one such abortive attempt made by New Theatres to revive their old glory in motion picture production. Of course, the producers have stretched their imagination and exercised their intelligence to cover the tracks, but in doing so, have lost their way with the net result that "Meenakshi" becomes an awfully boring picture throughout its thirteen thousand and odd feet of length.

The man who brought the first dancing girl to the screen. seems to have done the greatest harm to our industry. Because, if a dancer is cast in a picture, the director forgets to tell the story and keeps his girl dancing in his picture. To find illustrations in support of this statement, pictures featuring Sadhona Bose, Leela Desai and Sitara may be seen.

It does not seem to have occurred to these directors that dancing is merely an additional asset to the acting talents of these dancing heroines. For some mysterious reason, these directors keep imposing on the public one or two dances by these dancers in their pictures without any rhyme or reason and at the sacrifice of the fundamental story.

One such dance has also been put in, in 'Meenakshi', and this dance does not help the story even a wee bit to move forward. The dance is supposed to be a vision, brought before the eyes of the students, from a story which Sadhona as a school teacher tells to her pupils. Only Modhu Bose could stretch his imagination so much.

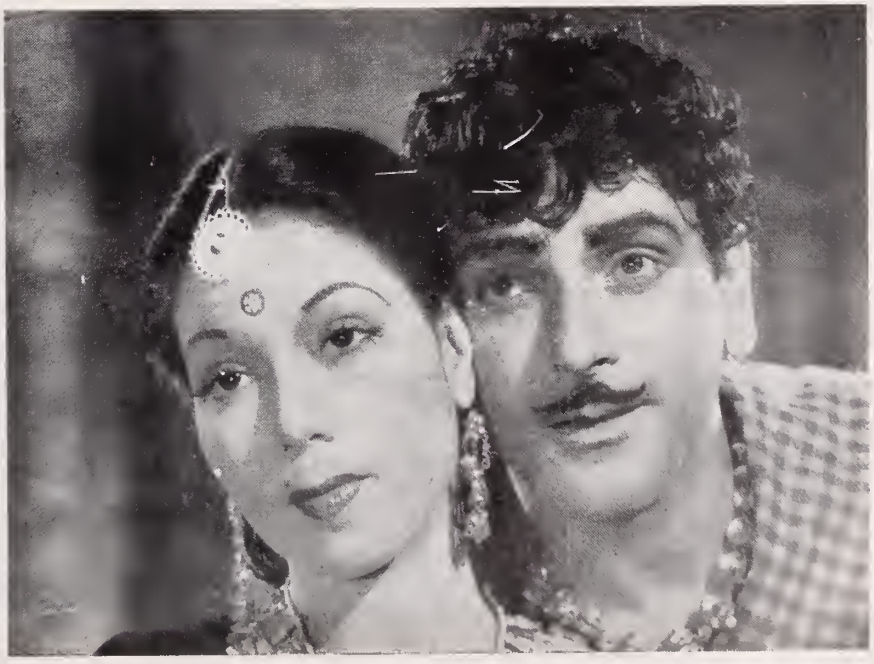
A SILLY STORY

"Meenakshi" contains perhaps the silliest story ever produced on the Indian screen. "Meenakshi" is an orphan child under the guardianship of her uncle.

An aged ophthalmic surgeon is supposed to have fallen in love with her when he was called to examine her eyes. A marriage is discussed and arranged and the uncle decides to hand over the girl to the old man for five thousand rupees.

On the wedding day, Meenakshi escapes in search of her maternal uncle, who does not make an appearance at all in the picture, and meets Amitabha—a gay and wealthy bachelor.

And now begin, the most supine and unconvincing romantic inter-



In "Bhalai" a picture of Silver Films, Sitara and Prithviraj make a new emotional team. Prithvi's above-the lip decoration, however, looks a bit silly.

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in

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with

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ludes between the girl and the boy. After some tame and long-distance love-making, they fall in love with each other and, probably, to prolong the picture the girl runs away for a time, leaving the boy heart-broken as usual.

The girl takes the job of a teacher and of all the damned spots in the world, with the strangest coincidence, she finds a billet with the mother of the hero.

The mother, as was expected, loves Meenakshi as if in anticipation of making the girl her future daughter-in-law.

By this time, the hero has completed his penance of love, and now it is his turn to make an appearance. True to the expectations, he gate-crashes in that time-worn situation of the hide-and-seek game, and the heroine helps the audience to guess correctly by holding the hero's hand.

Another interlude of romance is brought in to raise new hopes of permanent happiness in a conjugal union. Had the drama ended here, the picture would have been too short. Probably realising this, Director Modhu Bose saves the situation by chewing the gum a little longer, even though its flavour had long disappeared.

With a sudden and yet remarkable ingenuity, Meenakshi loses her eyesight. That she would lose her eye-sight sometime during the picture was known to everyone in the very first reel of the picture. And yet, the audience sympathetically conspired with the director to contribute some drama to the hide-and-seek game started in the first reel.

Meenakshi, of course, runs away, urged by love and its inherent sacrifice. And again strangely enough, she falls into the hands of the very same eye-specialist who had bargained to marry her.

And now comes another sacrifice of love in which the surgeon takes a great risk and operates on Meenakshi's eyes. Once again, in keeping with general expectations, the "dangerous" operation becomes successful—a miracle in a million. By this time, the entire misunderstanding disappears and the hero comes, smilingly, to claim his victim—the heroine.

It is a tall story. And if Manmatha Roy and Modhu Bose want us to believe this, they must tell us another.

SADHONA FAILS

Sadhona Bose is the centre of attraction. As "Meenakshi" she has nothing to do beyond looking rural and carrying a suit-case. She does this well. The single dance which she gives in the picture could be removed and placed in any other picture and it would fit in well there too. From what we see of Sadhona in this picture, she seems to have forgotten what little acting talent she had before.

Najamul Husein as 'Amitabha', proves a sore disappointment. Even before delivering his dialogues, he seems to swallow them. At moments his features give you a glimpse of the owl and those, who have thought that Najamul would make a handsome hero of the screen are compelled to revise their impression in a hurry after seeing the owlish expressions.

The happiest man in the picture is K. C. Dey. Never was blindness a greater boon than in case of Dey, who is saved by nature the misfortune of seeing his emotional murder from picture to picture on the Indian screen. If sight is granted to K. C. Dey for two and a half hours, he will pray for blindness again after seeing 'Meenakshi', wherein this great artiste is turned into a singing mendicant without the least pretence of even attempting to give him a logical existence in the story.

None of the other artistes does anything worthwhile even to merit a criticism.

The music of Pankaj Mullick lets you down six times in the six songs of the picture, while, the less said about Modhu Bose's direction, the better.

In short, 'Meenakshi' miserably fails as a motion picture either in entertainment or in instruction and in both. It will be a waste of good money to see a picture like this, merely because it is produced by New Theatres.



Ashok Kumar is improving faster than you expected. Here he is wooing Mumtaz Shanti in "Kismet", a social story of Bombay Talkies.



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OUR REVIEW

Dalsukh Pancholi Produces Another Thunder!

'Zamindar' Draws Huge Crowds At West End

Baby Akhtar's Sweet Performance

Once again Punjab's leading producer Dalsukh Pancholi has given another box-office success after his remarkable hits in "Khazanchi" and "Khan-daan". Purely from the production point of view, the new picture is a decided improvement over the previous ones, and day by day Dalsukh Pancholi threatens to improve till one day he will wrest the supremacy of production from the old stagers in the industry.

The plot of the story is built on too familiar lines in which a bad Zamindar grinds down his poor farmers and exploits them mercilessly. This theme has come in a number of pictures recently on the Indian screen, and the course and the end of the story are well anticipated by the audience all throughout leaving no dramatic suspense to maintain the continuous interest of the spectator.

THE USUAL STORY

The property of Ganesh the Zamindar has been faithfully and loyally looked after by Raghbir, his estate manager. Raghbir has a grown-up daughter in Rupa.

But suddenly the Zamindar returns, takes charge of the property and dismisses Raghbir, who is thrown back into the lap of poverty to struggle as best as he can.

Ganesh has a grown-up son in Karan and a grown-up daughter in Tara. Though both children are modern, they are more kindly souls than the father. So when Ganesh tries to buy up the lands of the farmers by coercion and through the agency of Baini, the children protest vehemently.

Baini is a crook and a low type who is also anxious to double-cross Ganesh to make his own profits. In securing lands, a lot of blood is shed and a little child is also killed. The son, Karan, rebels against his father and leaves the roof of his father in disgust. The farmers decide to kill Ganesh to end his tyranny and oppression. In a blind ballot it falls to the lot of Raghbir to shoot Ganesh, the Zamindar.

All along, in the shadows of the Zamindar's mansion has been living a sweet, blind girl by the name of Rambha. This is a beautiful touch in the story which portrays a contrast showing that right in the shadows of wealth lives grim and blind poverty holding precariously to human life.

ZAMINDAR

Producers:	*Pancholi Art*
Language:	*Hindustani*
Screenplay:	*Imtiaz Ali Taj*
Music:	*Ghulam Haider*
Photography:	*M. N. Malhotra*
Audiography:	*Ishan Ghosh*
Cast:	*Shanta Apte, Manorama, Baby Akhtar, and others.*
Released at:	*West End, Bombay.*
Date of release:	*18th Dec. '42.*

Director
MOTI GIDVANI

On the eve of Ganesh's murder, this blind girl meets Ganesh accidentally and gives some sound advice. Ganesh repents and decides to make amends for his past behaviour. No sooner he does so, he is shot in the back by some mysterious person.

For a while, Raghbir is suspected, while Karan is actually put into the lock-up, because his gun was found on the scene of the murder. But ultimately, it all clears and Baini is hauled up for the murder of Ganesh. It is unnecessary to mention that Rupa and Karan being the younger brigade of artistes lead the team of romance. In the end they get each other.



Producer Dalsukh Pancholi who seems to have secured the knack of producing box-office hits one after another.

GULAM HAIDER FAILS

This familiar tale is unfortunately told also in a very familiar strain leaving no novelty in situations or presentation.

The direction of Moti B. Gidvani is a considerable improvement over his work in "Khazanchi". At places, his technical direction has helped quite a few emotional situations. The photography could have been better with a little more care. The sound was quite satisfactory.

Ghulam Haider, the much-boosted music-director has entirely failed to deliver the goods. We feel that his stock of music is exhausted the way he used old "Khazanchi" tunes in the back-ground. This man's idea of giving overloud mu-

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Direction: **ANAND KUMAR.** *Camera*: **Vasant Jagtap.**

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Sadiq, Producer Kardar's right hand man, an assistant and colleague in many a successful picture of Kardar, is editing "Sharda". Sadiq is already on the sets of "Namaste" as a co-director.

sic is far from happy. Doing so creates a terrific din in the auditorium, and the spectators cannot enjoy the finer shades which are a principal feature of Indian music. Dalsukh Pancholi should look out for another music director, if he wants more novelty of music in his new pictures. One gazal by Baby Akhtar and one tune sung by Miss Panday were however quite attractive.

Miss Madhuri Panday gave a sparkling dance full of sex and vigour. This dance incidentally becomes a highlight of the picture.

The dialogues were in the usual inimitable 'Imtiaz' style. Only sometimes they sounded too pedantic, especially when high-sounding, literary words were spoken by the blind girl.

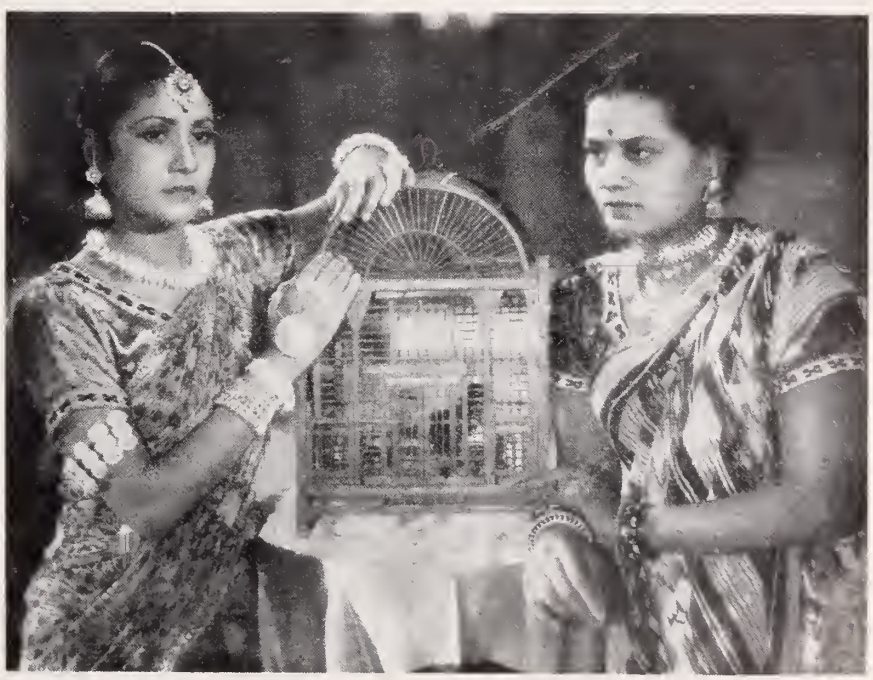
SHANTA APTE FAILS

Shanta Apte was the main attraction in the picture. As such her work deserves close scrutiny. Her performance as an actress was entirely disappointing; her music more so than ever before, while her dialogues were spoken in an accent which is foreign to Urdu. From the picture we find that Shanta Apte has developed a potato face which registers emotions rather slowly. Add to this face, her already extra thick lips and imagine the hideous shock you get, when her big close-ups are presented on the screen.

Narang, the hero of the picture, is another great disappointment all round. He speaks a Punjabi Urdu with rotten accent, that takes the beauty off the well-known writer's dialogues. He has in addition no cinematic action whatsoever.

The best performance in the picture was given by little Akhtar whose sweet and sympathetic face won the heart of one and all. Manorama had a very nice role to play and she could be said to have done pretty well. The rest of the lot were just so-so, with M. Ajmal being stereotyped.

And yet, with all these defects, "Zamindar" is produced in a popular strain and has enough entertainment in it to draw crowds for weeks. The picture is worth a visit to see little Akhtar give her sweet and sympathetic performance.



Khursheed plays the beautiful Chintamani in "Bhakta Surdas", a Ranjit super production, now running at the Opera House, Bombay.

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OUR REVIEW

Good Theme Wasted In "Churiyan"

Poor Direction Makes A Poor Picture

Maya Bannerjee Gives Good Work

Here was a good story idea which could have become an excellent emotional drama if only the story-writer had a little more imagination and intelligence.

The village bangle-seller, a common institution all over the country, was a happy figure to be glamourised for the screen. It could have provided a popular box-office angle in addition to the ever-moving drama that surrounds the village bangle-seller. But the writer's pen seems to have stuck to the paper in an highly unimaginative rut, with the unfortunate result that "Churiyan" has become a poor series of topical village shots bereft of any drama or deeper human emotions.

"Churiyan" is a tragedy of a golden opportunity lost. The photoplay writer is in a large way responsible for the failure of the picture as a motion picture story and the final grace has been delivered by the inefficient and unimaginative work of the two new directors.

Had the photoplay script been written by a man with more experience, imagination and intelligence, "Churiyan" would have become an emotional masterpiece with its inherent human theme.

As it is, it is a slipshod production, which, though it does not exactly bore you stiff, yet leaves you dissatisfied and a little angry with the story-writer.

A VILLAGE STORY

The story is simple. Anwar Chacha, the village bangle-seller, though a Mahomedan, is loved by all the maidens in the village. He has grown old with the village and sighs and smiles with its inhabitants.

Shyamali is the young, pretty daughter of a poor widow and being the heroine, naturally the most attractive person in the village. She is in love with a young village lad, Kishan. Kedar Babu, the estate manager, inspite of his being a married man, cultivates an eye for Shyamali and wants to marry her by hook or by crook. When the hook fails, he takes to the crooked methods and defames Shyamali. Shyamali and Kishan become rebels and they are encouraged by Anwar Chacha, the bangle-seller, who calls Shyamali his own daughter. This triangle keeps expanding and contracting through thousands of feet and through the time-worn situations so often seen on the Indian screen and ultimately Kedar Babu's attempt to marry Shyamali is foiled

CHURIYAN

Producers:	*Prakash Pictures*
Language:	*Hindustani*
Story:	*V. Aundhker*
Cinematography:	*G.N. Shirodkar*
Audiography:	*T. K. Dave*
Dialogues:	*Om Prakash Sharma*
Music:	*S. N. Tripathi*
Recorded on:	*R. C. A. Photophone*
Songs:	*Pt. Indra, Sharma and others*
Released At:	*New West End*
Date of Release:	*7th Nov. 1942*

Directors: K. J. PARMAR & L. J. BHATT.



Mr. P. B. Zaveri, a new producer, who threatens to monopolise the entire production field by mass production.



In "Saheli" a Star Picture, Ratan Bai and Pramilla team together to give a thrilling drama.

and when he rushes with a gun to the wedding ceremony of Kishan and Shyamali, we automatically wait for the last moments of Anwar Chacha, who true to expectations, faithfully intercepts a bullet from the villain and dies in saving the hero as did Ebrahim in "Khan Daan."

The hero and the heroine are united and the villain gets his dues. And in the end to show that Anwar Chacha has not been forgotten, the important parties pay a well-behaved homage to his grave.

BAD RECORDING

The picture has numerous production defects. The sound recording of the songs is so subdued that what little charm one could have got from the music is also lost. The recordist must be given a walking-ticket and not allowed to indulge in such expensive experiments. The music is just so much new wine in old bottles—and the bottles have not been scraped clean of the old labels. Barring the first song which has some meaning and purpose in it, though less poetically worded, and the last one which had some poetically emotional flight, the rest of the songs are just words stuck together to crowd a musical metre.

Photography suffers from too much light at places and the field back-grounds used in indoor shots to lend an out-door effect are too obviously artificial. The painted backgrounds being flat lack depth of perspective. For such effects a contrastive scheme of painting is more useful. Add to this some careless processing and imagine the copy on the screen straining the eyes.

"Art Suggestion" by Kanu Desai, a well-known artist of Gujarat, seems to have remained at the suggestion stage and not travelled to the screen.

The dances by Chiman Seth would have become more effective if their accompanying music had been louder. Here again the recordist ruined the effect.

THIS PREM ADIB

Reviewing the artistes' work, Maya Bannerjee attracts the most attention because of her vivacious and sparkling performance. Shakir as "Anwar Chacha" is a good cast and does well—very well at places.

Jeewan as "Kedar Babu" over-acts all the time and becomes a loose fit for the portrayal he was expected to give.

Prem Adib, as usual, is the biggest disappointment. This boy just couldn't act even the simple village-boy role which he was asked to play. He just kept on making faces and bad faces at that.

Gulab, our seasoned veteran, was good as usual as the mother of Shyamali.

Baby Tara has a face, I would not like to see on the screen again if the producers keep on calling her a baby. Some of her scenes were precociously vulgar for her age and bored me stiff.

Well, though "Churiyan" doesn't entertain one fast enough yet it doesn't bore. It is a slightly crude and clumsy motion picture with a splendid basic idea and at any time it is a better picture than Prabhat's "Ten O'clock" or New Theatres' "Meenakshi."

If the readers have some spare cash for the week-ends, they may as well spend it on "Churiyan."

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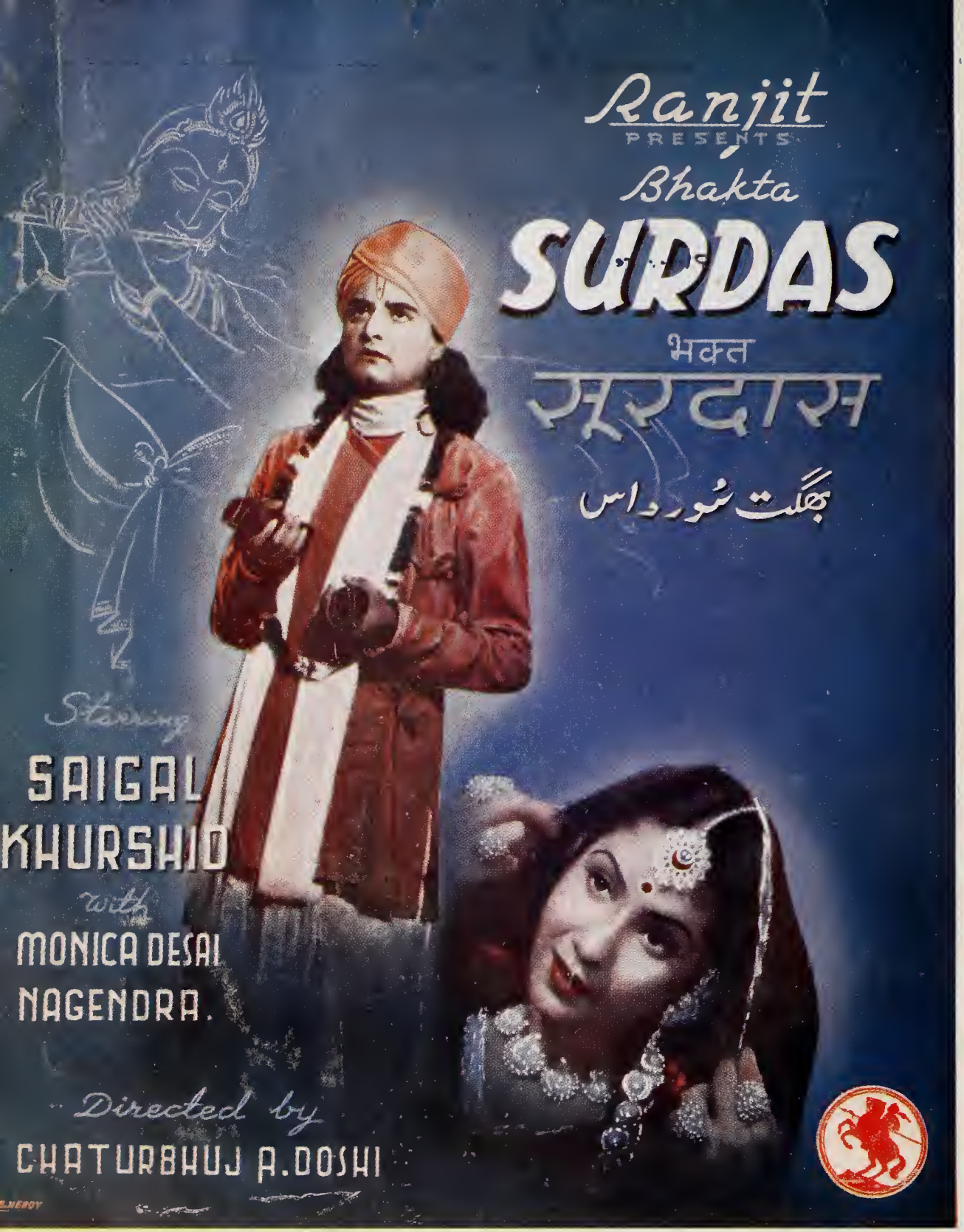
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Planning For Victory

The Government of India has issued a communique assuring the Indian film industry substantial supplies of raw films during 1943-44 provided the new supplies to India would be used for the advancement of the war effort and the maintenance of morale in general.

To supplement this assurance the Government of India has issued a Defence of India Rule as follows:

"The Government of India have decided that from September 15, 1943, all cinemas and theatres should include in their programme films approved by the Information and Broadcasting Department, of a total length of not less than 2000 feet."

No government in the world is expected to do a sensible thing at the first shot—and never the Indian Government—which bungles things for a long time and then stumbles sometimes into a right thing.

Before we comment on the latest wisdom of the Government let us first point out the glaring inconsistency in the Defence Rule above quoted:

The Government wants every cinema in India to show a minimum of 2000 feet of war propaganda with every show. Well and good. In fact, almost a year ago —in our June 1942 issue to be precise—we wrote:

> "Why can't the Government, however, make the exhibition of F.A.B. shorts a compulsory affair? It is only a matter of one communique under the Defence of India Rules.
>
> Now that the F.A.B. has become an inevitable item of public expenditure, let the people see at least what is being done with the money paid in taxes every year.
>
> We want to know from Sir Frederick Puckle, the big noise in Delhi, whether we are fighting or fooling through this war.
>
> If this is a total war, as we are told hundred

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Hansa Wadkar comes to the screen in "Apna Paraya", a social story of National Studios.

times a day, why the hell don't we put in a total effort in every direction?

Yes, Sir Frederick, we need one more Defence of India regulation to make our exhibitors show our war shorts for which our tax payers are footing the bill. And we also need a change in the distribution department of the Film Advisory Board".

It took our efficient Government twelve long months to throw off the mask of democracy and to realize that we were fighting a total war.

And actually now when it has stumbled into the right direction we find that most of the leading cinemas in the country are already showing nearly 2000 feet of war propaganda per show if the Indian Movietone News and the F.A.B. footage is to be added.

What the Government has failed to clarify is whether the Indian Movietone Newsreels are being counted as an item of war propaganda and whether its footage can be included in this 2000 feet margin.

We can not understand why the Government can not draft a single Defence Rule efficiently, precisely defining its full scope and why must it always be vague and uncertain in the phraseology used.

We would like to know whether the 2000 feet now decreed is to be in excess of the F.A.B. shorts and newsreels footage already being shown in our theatres, or whether the new Defence Rule covers these already existing items.

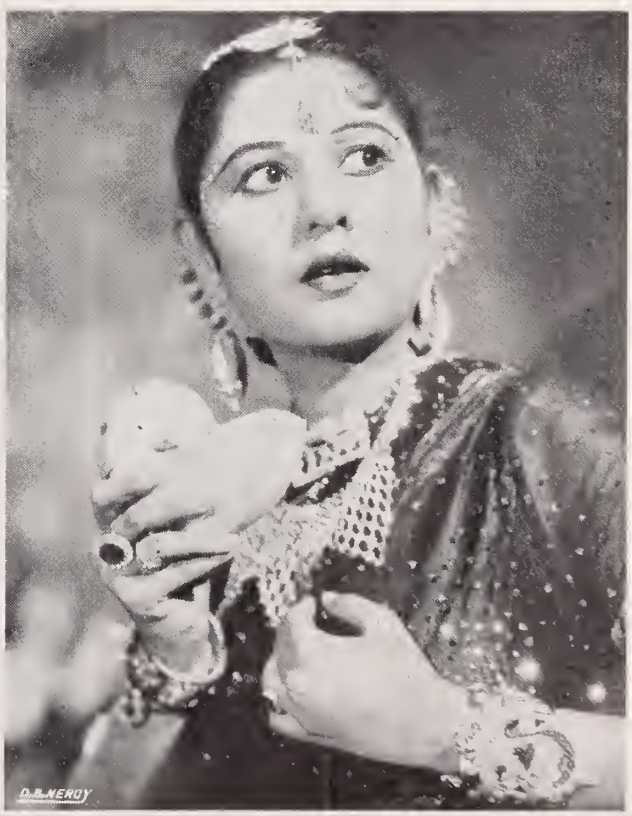
That calls for a new and revised Defence Rule and if the Government of India can't find the right people to draft the new rule, "filmindia" will not mind obliging the Government by sending a new and precise draft.

Coming to the ultimatum conveyed in the communique that the raw film supplied will be conditional to the Indian film industry producing war propaganda films, on principle we condemn the coercive element in the said communique. It is anti-democratic for the Government to coerce its subjects whilst shouting from the house-tops that it is fighting a war for the freedom of the world.

And yet fully realising the actual mood in which the Indian film industry is with regard to this war, we are inclined to condone the Government measure inspite of its inherent element of coercion.

To put it frankly, the Indian film industry has contributed nothing towards this war to bring the victory nearer—nothing willingly.

While the American film industry has gone all out to support the country's war effort by producing several war propaganda films and by sending out its famous stars to collect huge funds, the Indian film industry has



As "Parvati" in "Shanker-Parvati", a Ranjit picture, Sadhona Bose gives some celestial dances.

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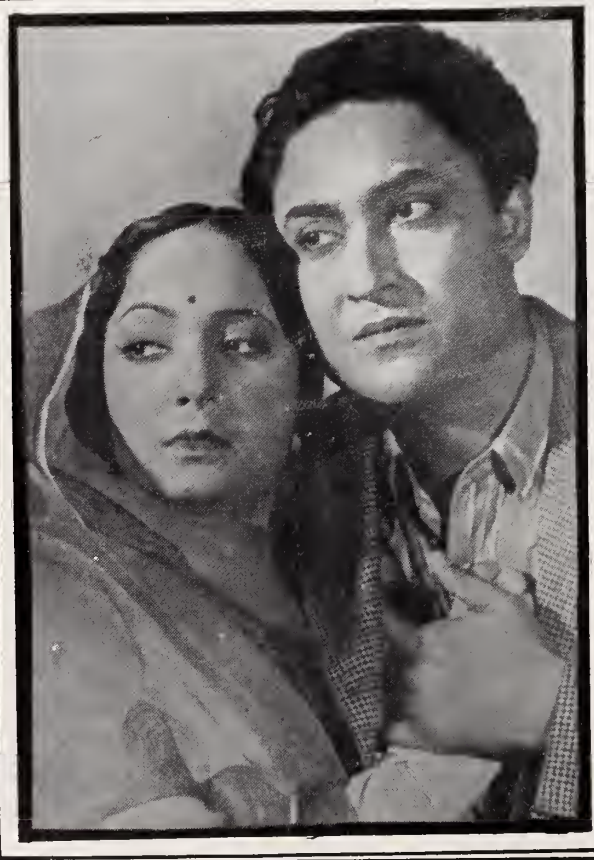
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neither given money nor produced a single short which has contributed to bring the Victory nearer.

On the other hand the little cooperation which some producers were extending at one time as Honorary Advisers on the Film Advisory Board was also brought to an abrupt end by the members resigning in a body over a petty quarrel.

All this while, during full four years of war, the Indian producers, despite the increased cost of production, have been making tons of money in their productions because inflation of the rupee and more employment have been taking more people to the box-offices. In fact, these years have been the peak years for money-making in motion pictures. Money has become cheap in the Indian film industry and we have now six times more producers than we had in 1939.

Whatever our quarrel be with our British Rulers, we can't escape from the grim reality that we must win this war. After the war we can revive our feud with the British and start our own fight for freedom once again. But just at this moment all our resources must contribute to a complete victory.

We are sorry to repeat that the Indian film industry has not contributed even an iota towards the ultimate victory for the democracies. And it is a shame.

In pursuance of the new policy of the Government we understand that Mr. P. N. Thapar, Jt. Secretary of the Information Department of the Government of India, discussed the problem with the Secretary of the Indian Motion Picture Producers' Association and suggested to him the possibility of Indian Producers turning out full length features for war propaganda and thus contributing substantially to the war effort of the country.

When the secretary reported these discussions to the members of the Executive Committee of the Producers' Association, some of the members went into hysterics.

In the meeting held on the 18th May at 7 p.m. at the Association Offices, Rai Bahadur Chuni Lall, the President is reported to have said that it was not necessary for the film industry to yield to Government's threat that the raw film will not be supplied to the industry unless the producers gave a definite assurance that they would produce a sufficient number of full length feature films for war propaganda.



Rai Bahadur Chuni Lall

The Rai Bahadur is reported to have further argued that the distributors would not take up such propaganda films and would never pay for them. It is reported that his own producer had advised him to close down the business rather than make a propaganda film.

We are open to be corrected by the Rai Bahadur if our report is wrong. But if what is stated is true, and it seems true in view of the subsequent decision taken by the Producers' Association, we are surprised that of all people Rai Bahadur Chuni Lall, who knows what a war means at close quarters, should turn round and talk like that.

The producers have decided that it is impossible for them to cooperate with the Government in producing such propaganda pictures as they are afraid that they will be losing money in doing so.

It is an unfortunate decision and most probably Rai Bahadur Chuni Lall will convey it personally to the Government in New Delhi.

We disagree with this decision, because its fundamental premises are not correct and it shows a bad spirit in addition.

As Indians we have two alternatives before us: win the war, continue to be with the British and fight our own fight of freedom with them or lose the war and suffer Axis domination. The former is a lesser evil and gives Indians a better chance of obtaining freedom by fighting a ruler of 150 years of acquaintance.

The argument that distributors won't pay for propaganda films is just so much silly balderdash. Rai Bahadur Chuni Lall doesn't know what is meant by a propaganda film.

A propaganda film for war does not mean the stuff that has been produced by the F.A.B. fools who ask us to grow vegetables in our backyards. Nor does it mean shouting from the house-tops and asking the people to die in the battle fields in their millions.

A war propaganda picture is not so simple as that. Propaganda to be effective must be subtle and can be served with the most human story a human brain can think.

We are giving below a list of some of the war propaganda films which the foreign producers have already produced:

By Warner Brothers: "Confessions of A Nazi Spy"; "Underground"; "Dive Bomber"; "Sergeant York"; "International Squadron"; "Captains of The Clouds"; "Yankee Doodle Dandy"; "Across The Pacific".

By M.G.M.: "Escape"; "Mortal Storm"; "Mrs. Miniver".

By Paramount: "Wake Island"; "Pacific Black-out".

By 20th Century-Fox: "Pied Piper"; "This Above All"; "To The Shores of Tripoli".

By United Artists: "The Great Dictator"; "So Ends Our Night"; "To Be Or Not To Be".

By British Studios: "In Which We Serve"; "Pimpernel Smith"; "Desert Victory".

By R.K.O.: "The Navy Comes Through"; "Joan of Paris."

By Columbia: "The Invaders".

Less film -yet *More* and *better* pictures



BECAUSE Ships must carry war materials, supplies of film are now restricted. But we can relieve this shortage to a large extent merely by taking care to cut down wastages. We all make mistakes, so here are a few points to remember:

TURN the film to the next number *immediately* after you've made a picture;

DON'T let your background spoil the definition of your subject;

KEEP THE camera steady, and hold it level, too;

KEEP THE lens, the camera's eye, clean for clear bright pictures.

BE FAIR to others and do not buy more film than is absolutely necessary.

KODAK LTD

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By Universal: "Eagle Squadron"; "The Saboteur".
By Russian Producers: "In the Rear of the Enemy"; "Fortress of Volga"; "Moscow Strikes Back".

Does Rai Bahadur Chuni Lall know that all these and many more are purely war propaganda pictures?

Does the Rai Bahadur know that all these pictures, without an exception, have been accepted by the distributors all over the world, including India?

Can't the Indian producers do what the Hollywood producers have done—business plus national service?

So far, we have given facts about the problem of producing propaganda films. Now we propose to give a plan for the future, as briefly as possible.

(1) The film industry does not need a subsidy from the Government except the guarantee of a regular supply of raw films, both for propaganda and commercial purposes, and a regular shipment of machinery and spares.

(2) As every war propaganda picture can have a human drama, the picture will pay its way and if it is well produced it will show more profits than the average silly social film produced in India.

(3) That the Government should straightaway control all the raw film stock imported into the country and not allow it to be sold unless to certified licensed stage owners as also stop the stock from drifting into the Black Market.

(4) That the Government should forthwith issue licenses to the 52 sound stages now in active use in the country and stop all unlicensed stages from operating.

(5) That the Government should impose a limit of 4 pictures per sound stage per year to be produced both for propaganda and commercial purposes.

(6) That a 12½% of the total number of pictures produced in India should be exclusively dedicated to the war effort.

(7) That the owner of the sound stage should be made responsible for his annual quota of propaganda films according to his space—whether he himself produces the same or gets them produced by independent producers.

(8) That independent producers, distributors and other people should not directly get the supplies of the raw films. Independent producers who wish to produce their own films may attach themselves to one of the licensed sound-stages and take their raw film supplies from the studio owner.

(9) That the Government should fix up a maximum limit of 50,000 feet of sound and picture negative each for a single picture and permit just enough positive film to make 25 copies of each picture.

Only by planning the future thus can we harness the Indian film industry for doing some useful war propaganda which we so badly need, seeing that the F.A.B., the Information Films of India, the National War Front and the hundred and odd war publicity committees spread all over the country have failed miserably.

We don't expect the Government to follow this plan. The reason being: it is wise. But one day, the Government will realize that we had meant well—as they did in the case of our year-old suggestion to compel exhibitors to show war propaganda shorts.

A wise and efficient government is a myth and India is so much a land of mythology.

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A role he should have played long before is given to Saigal in "Tansen", a Ranjit picture.

Shakuntala

DIRECTOR V. SHANTARAM



Rajkamal Kalamandir

Shakuntala

DIRECTOR V. SHANTARAM



Rajkamal Kalamandir

YOU ENJOY PICTURES MORE AT THEATRES WHICH USE



Because—

THERE YOU HEAR SOUND AT ITS BEST

"Next time you go to the Theatre look for the RCA High Fidelity plaque. It is the sign of the best in Sound Production.....Your assurance that the show will go on well."

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MAGIC VOICE of the SCREEN



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A PAIR OF INTREPID PRODUCERS

It is a very difficult job to combine commerce and ideals. Many wish to do so but not all succeed. The weaker ones lose the ideal, others lose commerce.

In the film industry it is infinitely more difficult to give a higher purpose to the trade of motion picture production. And that is one reason why we find so many rotten, purposeless pictures on the screen, which, however, become good money-makers from the commercial point of view.

But merely making money should not be the end of all human effort. There are other values in life more precious than money. Only great minds realize these higher values of life and when we come across a motion picture producer who puts a higher social purpose in his trade, the intellectuals in the country hail him with admiration.

Mr. V. Shantaram has been one such man in our motion picture industry. While putting his work on a higher ideal of life and giving it a missionary purpose he has also made money—perhaps more money than some of the sausage manufacturers whom we charitably call producers in our country.

We have recently discovered another production team following in the footsteps of Mr. Shantaram. It consists of two young intellectuals: Rameshwar Sharma and Lahori Ram Parasher—both from the Punjab who recently gave us that excellent motion picture 'Bhakta Kabir' under the banner of Unity Productions.

Millions who appreciate this powerful propaganda picture for Hindu-Muslim unity do not realize with what trembling hearts the picture was produced.

The religious fanaticism of some of our Hindu and Muslim audiences always hangs like the sword of Damocles over the heads of our producers. As a rule producers fight shy of taking up controversial subjects for production and in the case of 'Kabir' who was a Muslim Saint striving for a better spiritual understanding between the two sister communities of India, the danger in motion picture production was all the greater owing to the religious susceptibilities of both the communities being involved in the subject.

Many a producer had toyed with this particular subject at some time or other during the last twenty years but could not muster up enough courage to go into actual production.



FAMESHWAR SHARMA

When Sharma and Lahori Ram actually took up the production of 'Bhakta Kabir', people in the industry stamped their ambition as a foolhardy venture. Yes, it did require some foolhardy courage to produce that picture. But without their courage India would have lost an excellent picture with a vibrant message for the Hindus and the Muslims to unite.

The national importance of this picture was so much appreciated all over the country that almost all the provincial governments in the country pinched their revenue pockets and allowed the picture to run free of the entertainment tax. The theme of the



Nur Jehan, our old sweetheart, comes to the screen again in "Nadan", a story of A. B. Productions.



A WORLD-FAMOUS TRADE MARK

Home entertainment has changed a lot in the last 40 years.

Time and research have wrought profound changes, too, in the type, design and construction of "His Master's Voice" instruments for home entertainment. But with all these changes, the aims of "His Master's Voice" remain the same. Their instruments embody the same high quality of materials and superiority of workmanship . . . . . every one of the hundreds of components is subject to the most rigid tests before anything bearing this World-famous Trade Mark, is allowed to go into the world.

If you would have the unquestioned best whether in *Records, Gramophones, Radios* or *Refrigerators,* you must have "H. M. V."

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HIS MASTER'S VOICE

RECORDS * GRAMOPHONES * RADIOS * REFRIGERATORS

picture seems to have appealed even to the alien government in our country.

That picture 'Kabir' must be shown to our valiant troops all over the world—on different fronts where they combine in an unique spiritual brotherhood to face death to win freedom for unknown people. The propaganda department of the Government of India should purchase several copies of 'Kabir' and send this picture on front line duty immediately. Our soldiers would like to know that back in their homeland the two sister communities were trying to patch up their differences created by foreign rulers and self-seeking politicians.

Not content with their national achievement in producing 'Bhakta Kabir' Messrs. Sharma and Lahori Ram of Unity Productions have sworn to devote their future production activities to similar subjects of national importance.



LAHORI RAM PARASHER

Right on the hot trail of 'Kabir', their 2nd production 'Bhai Chara' has been completed. It is also a Hindu-Muslim unity subject bringing home the virtues of good neighbourly relations between our two great communities who have common traditions in history and culture.

It is high time that other producers should emulate the example of these intrepid producers and give our motion pictures a greater social purpose than hitherto.

BAD BUSINESS

We are told that in spite of the shortage of imported feature films, the distribution offices of foreign films in India are doing swell business in the country.

Considering that nowadays more people see motion pictures, the shortage is well compensated by the increased takings at the box-offices.

An undesirable feature of these foreign distribution offices in India has been their foreign management. The foreign manager often takes three times the combined salary given to the entire Indian staff. In fact these management posts have been considered good, soft jobs where the incumbent has hardly ever to work and get the whole thing done by the Indian assistants.

The war has changed the landscape slightly. The Warner chief in India having taken military service, the Warner organization is now managed by an Indian named Nadkarni. Business with Warners is brighter than ever before and everything seems to be going on as smoothly as before.

The same thing could be done in other foreign distributing offices like: M.G.M., 20th Century Fox, Paramount etc., where the management is still in the hands of foreigners, however efficient.

In no other country in the world is this practice followed except in India. The writer, when he travelled round the world, found that different countries had their local people in charge of such distributing offices. For instance in Japan there were Japanese managers selling pictures for American producers.

While the local man is able to sell better and more, a lot of local goodwill is also secured by following the practice of appointing local managers instead of sending a white man from overseas to boss over the Indians.

Some of these overseas managers are absolutely unapproachable as they soon acquire local colour prejudices and many an exhibitor from the distant station does not even get a chance to forward his complaints to these managers. Always at the mercy of the slavish subordinates, he soon loses interest in the product of the firm and the general business suffers in consequence. It is strange that American business men who call themselves such wise guys cannot realize this state of affairs.

A firm of producers that has followed the correct practice all along in India has been the Columbia Pic-



Rama Shukul, the son of a Police Superintendent, has an aptitude for this uniform and he carries it well in "Iqrar", a story of Ranjit.

You saw and Cheered
YANKEE
DOODLE DANDY
ACROSS THE PACIFIC
DESPERATE JOURNEY

and now...the magnificent Second Group

of Warner films
with Top Star Names
Timeliness.. Action
Intrigue.. Suspense
Beauty ... Drama
Romantic story & Locale
Superb Performances
Top Production Values
will give you more evidence of

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GEORGE WASHINGTON SLEPT HERE SUPER COMEDY WITH A GRAND CAST:- JACK BENNY . ANN SHERIDAN . CHARLES COBURN



AIR FORCE YEAR'S BIGGEST SPECTACLE WITH JOHN GARFIELD . GIG YOUNG HARRY CAREY . GEORGE TOBIAS

tures of America. All along since 1935, the Columbia distribution offices have been very efficiently managed by Mr. N. C. Lahiri, an Indian, and at half the cost that would have to be paid to an overseas manager.

Jos Albeck who was the Columbia Far Eastern sales chief in 1935 often loudly thought that it was a good policy to trust local men if more business and better goodwill were to be secured. That has been the keynote of Columbia's success in India.

War was a good opportunity for American producers for changing over to the Indian management but only a couple of firms seem to have taken advantage of this god-sent opportunity. The others are still perpetuating the old order which is so unpopular and so unbusinesslike in this country in these days of a national awakening. It is a pity Americans are becoming bad businessmen.

FUNNY DRAWING ROOMS

Film architecture in India, especially in our social films, is becoming less realistic every day.

In several recent pictures we were surprised to see middle-class drawing-rooms having staircases and mezzanine floors inside them after the fashion of royal country houses in England.

After seeing these creations by film architects we went in search of similar drawing rooms and in a month's frantic search, we could not find a single house with a broad staircase and a mezzanine floor inside the drawing room.

These people who prepare our film sets are cheap copyists who get their inspiration from foreign decor magazines. But the fools miss one essential point that these foreign magazines portray architecture in foreign countries and not in India.

A film must be a mirror of actual conditions obtained in the country, especially when producers seek to portray realism on the screen. Will the film architects show a little more sense and imagination?

BLACK MARKET AND INCOME-TAX

Producers, distributors and almost every one connected with the Indian film industry will have soon to face a terrible headache when this year's income-tax returns are scrutinized by the income-tax officers.

It is a well-known practice that the income-tax authorities require genuine vouchers for every small purchase made and when expenditure is not supported by such vouchers, the authorities refuse to accept the items as expenditure and add them up to the total profits for taxation.

Pursuing this practice rigorously during the normal times would be justified but we do not see how this method can be enforced in the present times when almost everything has to be purchased in the black-market and the black-market racketeers don't print any stationery for giving vouchers.

Producers have been buying wood, nails, paints, raw films, paper, motor tyres, petrol and many other things mainly from the black-market as nothing is available from the regular dealers. Even the regular dealers carrying stocks permit their goods to drift into the black-market to make a little extra money for themselves.

When we discussed this problem with some income-tax fellows they blandly replied: "Don't buy in the Black-Market." This is more easily said than done. Producers who have several lakhs locked up in their business have to keep the show running at whatever sacrifice. Like the income-tax officers they don't get a government dole at the end of the month. Motion picture producers have to stake their money and use their wits all the time to earn some living in a highly competitive trade.

When supplies are not available from legitimate sources, producers are compelled to buy from the Black Market to maintain a semblance of business with huge overheads. Black Market has become a necessity if one is to survive.

This problem of income-tax has become a community affair as almost every producer in the country is affected by it and it will be in season for the Indian Motion Picture Producers' Association to tackle this



Shamim is seen in almost every second picture of Ranjit. This one seems to be from "Gowri" another Ranjit picture.

affair institutionally and come to some practical understanding with the income-tax authorities.

Unless the Black Market purchases acquire an official hall-mark, the people in the industry will have to pay black-market taxes to the income-tax department. And black-markets are primarily due to Government inefficiency in conserving and regulating the country's supplies.

A TOPICAL BOOK

In little less than a hundred pages, "Comrade" D. G. Tendulkar has given us a social and cultural account of Russia in his, "30 Months In Russia", a book published by the Karnatak Publishing House, Bombay. Tendulkar's love of Russia and anything Russian has become his second nature and that seems to be sufficient provocation for writing this book.

The book is written in a simple style and each chapter is concise while at the same time informative—from the Soviet child to the military and economic structure of the country. Fine photographic illustrations by the author himself and an impressively got-up cover make the book attractive.

While reading the book, one is inclined to feel that in Russia everything is great and good—a veritable Paradise on earth. In some places, it sounds like a propagandist airing his views.

Inspite of this, one does gain a good deal of knowledge about Russia—particularly about the manner in which the Soviet State looks after the welfare of the children. The Russian slogan, according to the 'Comrade' seems to be 'everything for the child.' Not only are there kindergartens, creches where the children spend most of their time while their mothers go to work but libraries, cinemas, parks and theatres specially organised for the children. And the Children's Publishing House publishes 53 newspapers purely for children.

Then again, in a chapter on 'Comrade Eve', D. G. Tendulkar tells us about the status of women in Soviet Society. "In the U.S.S.R. on the other hand, there is no position which a capable woman cannot reach." One is an authoress, another a Commissar of Finance, several women captain Soviet ships and there are judges in Soviet courts, and women are found scattered in every department of industry, education etc.

In the last chapter, the author tries to impress the reader by saying that there "are ugly elements in Soviet life", and that "many things require an overhaul." But the reader is made to feel that the achievements of the Soviet Union are colossal. Anyhow, those who are prejudiced against Russia will do well to read this book to see the other side of the coin.

BAH! WHAT A BANKER ..

Most of our cinemas audiences are not known for their good manners. An Indian picture is often seen between hoots and catcalls and the people who indulge in these noises often forget that others who have also paid would like to enjoy their entertainment in peace and quiet. Our audiences seem to forget the fundamental fact that to hear clearly the noise which our talkies make, the audience must themselves observe strict silence.

Masses can not be trained in a day to cultivate better theatre manners. What, however, surprised me was the rude behaviour of a local banker some days back at the Excelsior Cinema in Bombay. Accompanied by a couple of his stooges, this worthy banker kept up a constant flow of conversation in Gujrati thereby disturbing people all round him. A "March of Time" film was on the screen and it could hardly be followed with the thin, effeminate extra commentary going on behind. And sometimes all three of them, missing their cue, talked simultaneously creating an unholy din which drowned the language of the picture.

Another thing I discovered that day was that most of our people do not know how to laugh. They do not know the difference between a smile and a laugh. Most of them never smile—they only laugh and they erupt so loudly that little bits of betel-nut in the mouth go flying into the air and often settle uncomfortably on another man's neck.

That banker and his stooges gave a good performance of some horse-laughter, but in doing so they proved that they lacked good manners and good bringing-up.



Mubarak acts the emperor in "Tansen" a Ranjit picture and looks every inch of it.



Bharati Devi

Young . . . lovely . . . clever . . . and wise, for she uses Lux Toilet Soap regularly to keep her skin clear and smooth, fragrant and beautiful.

LUX TOILET SOAP – *chosen by film stars to guard beauty!*

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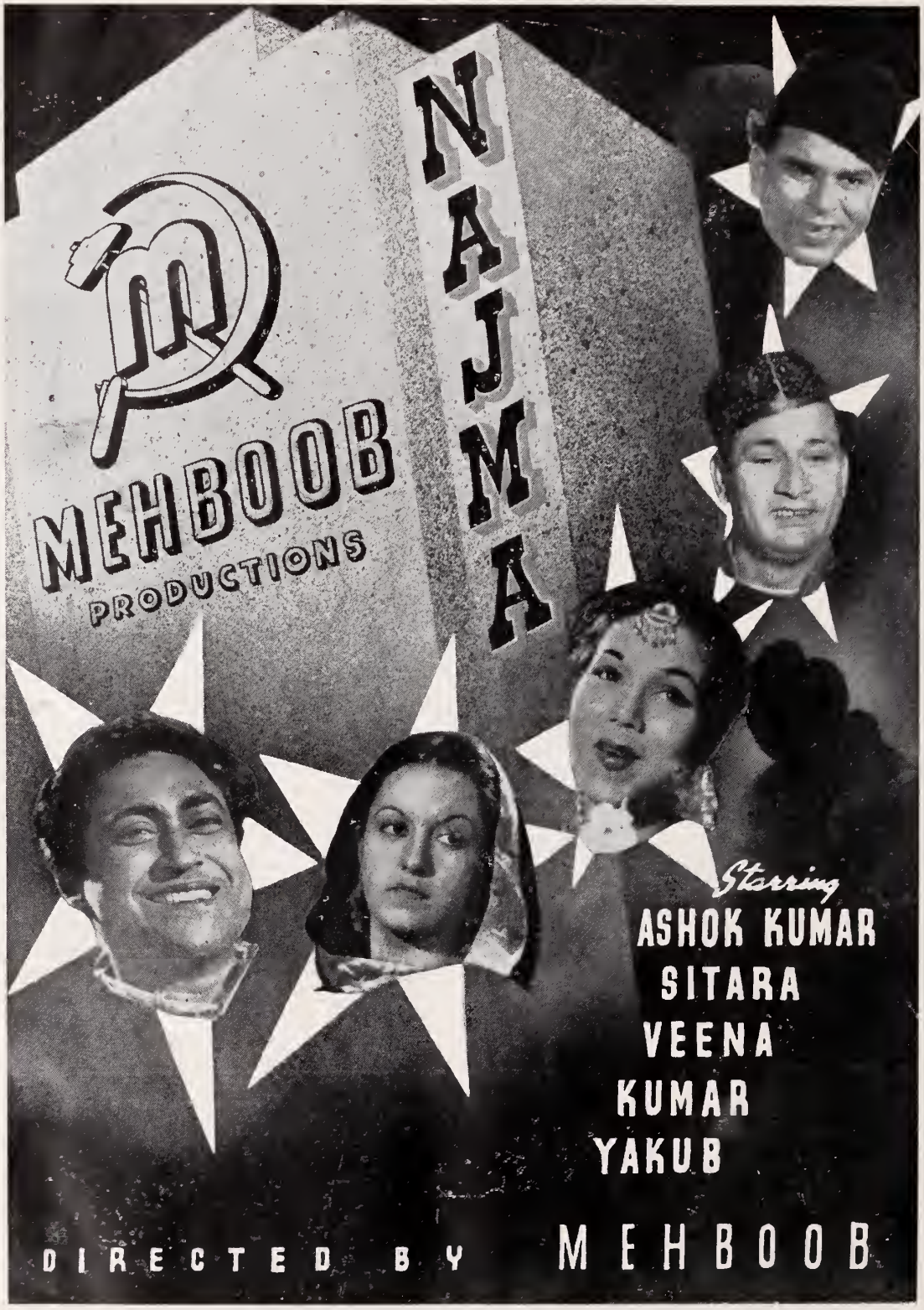
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MUMTAZ SHANTI—

In Gitanjali Pictures' maiden production, "Sawaal", Mumtaz Shanti brings new music and dance to the screen.



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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

P. B. Mobar (Agra)

Who are our best dancing stars?

One who really knows what is dancing is Sadhona Bose. In old times we had a couple more in Auzurie and Sitara, but they seem to have mixed their steps so much that what they do now can hardly be called dancing.

R. T. Nath Sahaya (Chupra)

Can you say something about Mumtaz Shanti?

Yes, she is reported to be the wife of one Walli who wrote the songs of 'Khazanchi'. The rest is his secret.

Is Renuka Devi a Mahomedan?

Yes. Her name is Mrs. Khursheed Mirza and her husband is a policeman.

Mohan Shahani (Hyderabad)

Who gave the best performance in Prabhat's 'Nai Kahani'?

Ahmed Abbas who sold the story. Seeing the stuff I think it was a pretty good performance in salesmanship.

H. Hoque (Dumka)

I wrote several letters to Naseem Banu requesting her to send a private pose to adorn my drawing room but—

People don't hang private poses in drawing rooms. No wonder, Naseem refused.

Miss L. M. Kajee (Poona)

K. Ahmed Abbas writes in some magazine: "Today the aim is to make big pictures like, "Pukar", "Sikandar" and "Tulsidas". 'Big' they sometimes are but 'great' none of them has succeeded in becoming." By the way, was his "Nai Kahani" by any stretch 'great' or, for that matter even a 'new' story? When he knows what sort of pictures are called 'great' why does he not try writing one?

You must not take Abbas seriously. He is really quite harmless. Half the time he does not understand what he writes. He is our impractical idealist, whose mind keeps swaying between the grocers' bills and a frustrative ambition to do something thundering and great. He ends by paying the grocers' bills regularly and to do that he has often to write that way.

T. R. Ramaswami (Chittoor)

Divorce is very common in the North Indian film world? What is the cause?

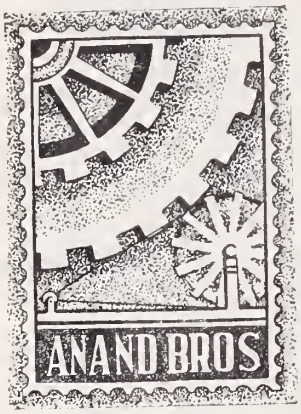
Bless your heart, we had only two cases so far. One was Leela Chitnis when she divorced Dr. Chitnis and married C. R. Gvalani and the other is the recent one of Snehaprabha Pradhan who sent Kishore Sahu about his business. Now that is not 'very common' and not as bad as some of the things that happen in some of your South Indian studios.

G. Venkatasubbaya (Chittoor)

Which is better of the two: To select a story and then search for the artistes or select the artistes and then write the story to suit them?



In "Paigham", an Amar picture, Sadhona gives some rarely graceful work.



ANAND BROTHERS

"ZAMIN"

The Wealth - Must - Come - First - Story
Of A Greater Grip and Greater Interest!

The Earth Turned On-

- SALT,
- COPPER,
- OIL AND
- MUCH MORE

AND MADE THE SIMPLE PEOPLE SHREWD
AND THE SHREWD WICKED—

• • •

Subject:
SHIVKUMAR

Direction:
ANANDKUMAR

Art:
LACHHMAN

Music:
K. DUTTA

Picture:
K. H. KAPADIA

Sound:
J. B. JAGTAP

★

Cast:

DURGA KHOTE
KHURSHEED
DAVID, NAZIR
NAVIN. KHALIL
BISHWAS

Distributors:

BOMBAY:
PEERLESS PICTURES, BOMBAY.

NORTH:
SEXENA & CO., DELHI.

Anand Brothers,

GOREGAON - BOMBAY - MALAD. P. O.

In India producers generally do neither. They don't select. They take a story and shove in the artistes and you people push one another to see the result. Producers have been what they are because people who see the pictures have been what they are—just blind fools.

V. Sukumar (Bombay)

Is Barua joining the Bombay Talkies?

Heavens, no! He has started his own pictures under the banner of 'Barua Productions' and his first will be 'Subeh Sham', of course with Jamuna.

M. Chandra Kumar (Delhi)

I love Sushila Rani dearly.

You do, eh? So do I. Now keep off.

M. Madhav Moorthy (Anantapur)

What has the Film Advisory Board done for the Indian film industry?

Given our industry a superiority complex which it lacked in comparison with the Hollywood films.

What, at present, is engaging Shantaram's attention?

Mr. V. Shantaram — that is the only subject that matters to him.

T. L. Balu (Bangalore)

How many 'Nazirs' and 'Casshyaps' are there in the Indian film industry?

Every one of them seems to be one too many. Only one Casshyap matters, the guy who was with the Bombay Talkies.

V. M. Balachandran (Palghat)

Is there any way for us to get rid of those well-known but extremely boring Tamil comedians, Krishnan and Mathuram? For humanity's sake, please find a way out and we shall call you our deliverer.

Don't you people have motor accidents in your part of the country? If this is not convenient, I should suggest your boycotting their pictures to enable these artistes to die a natural death. But this is your side of it. Probably those two comedians may be having sufficiently humorous justification for their existence.

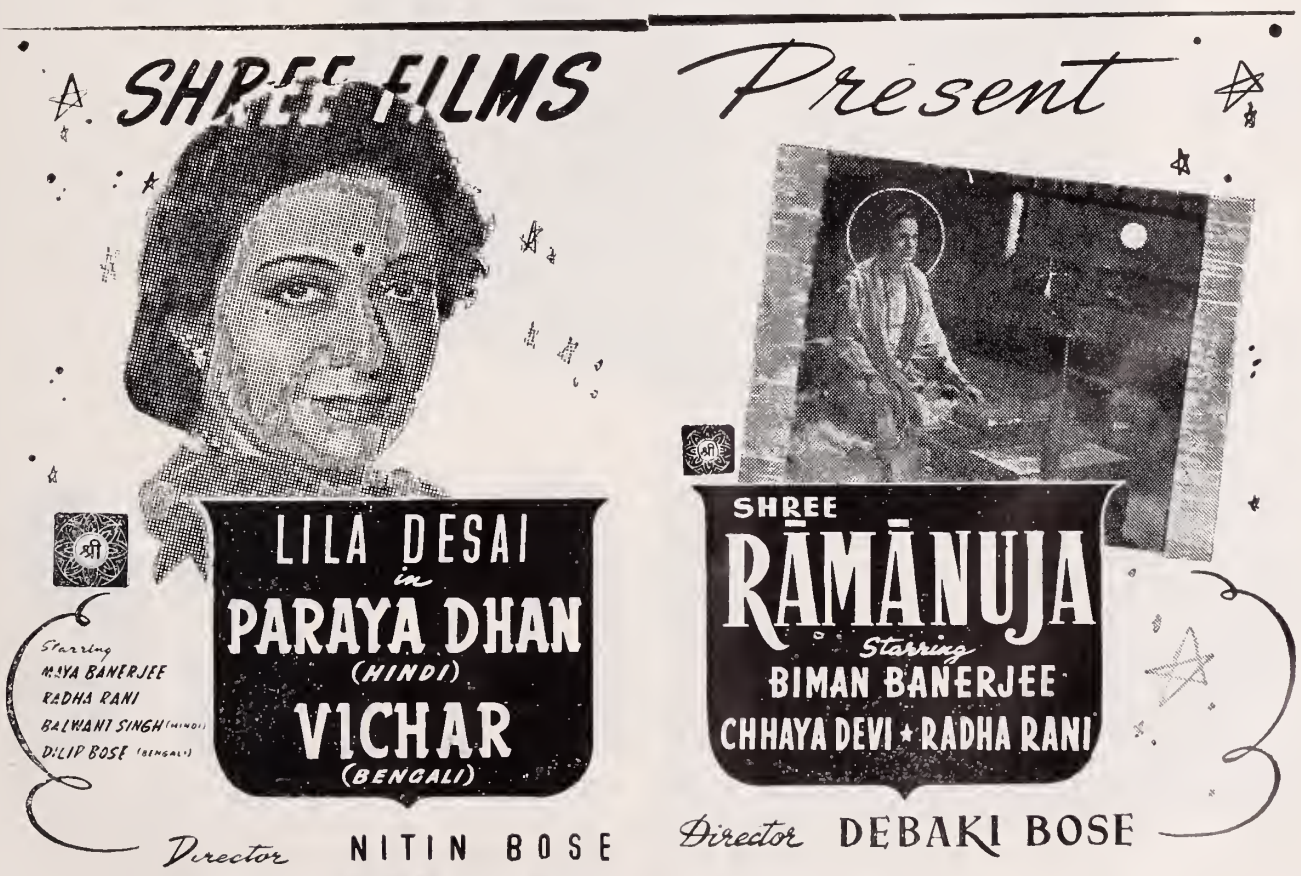
V. M. Sukumar (Palghat)

Why don't you introduce a 'Filmindia Award' for best performance, best direction, best photography, best sound recording etc.?

If I do this, I'll have to give all the awards to V. Shantaram on the pain of losing his friendship. So, where is the sense in having a race in which only one horse runs from the pillar to the post—and an odds-on favourite at that.

Anand Prakash Agarwal (Aligarh)

Many a beautiful and delicate 'nightingale' was terrified to see Chandramohan in 'Roti' due to his lion-



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like roar, cat-like eyes, and wolf-like personality. Why don't you ask him to change himself?

Chandramohan is a great artiste, and he would have changed himself if he could have, because constant changeability is considered a great talent in acting. I think that because of these animal recommendations, as given by you, Shantaram thought it safe to cast him against his own wife, Jayashree, in 'Shakuntala'.

A. A. Hameed (Madras)

What about Mehboob's, "Ashok the Great"?

With Pakistan in the offing Mehboob is now likely to produce 'Kardar the Great'. Mehboob is so much surprised at "Sharda's" success that he cannot help but dedicate a picture to Kardar.

A. R. Seshadri (Bangalore)

In reviewing Ranjit pictures, you have constantly written that sound has been bad. Hasn't Chandulal Shah any money to change the sound equipment?

Looks like that. I would however suggest a cheaper method; changing the men behind the machines.

R. N. Murthy (Bangalore)

Please give the life-size sketch of Miss Mehtab!

How can I do that? I've always met her fully dressed and even with her face covered.

If Sushila Rani takes to the screen, will she excel in music or in acting?

In both, my boy. But there is such a big 'If' seeing that Sushila Rani is soon destined to play the traditional heroine's role which brings so many crying babies to our theatres.

U. M. Nandakeolyar (Patna)

Is it true that Mumtaz Shanti has someone else to sing for her in 'Basant' and 'Kismet'?

As far as I know, the songs of both these pictures have not been given by Mumtaz Shanti. I think, one Mrs. Ghosh sang Mumtaz's songs in 'Basant', while in 'Kismet' her songs were sung by Amir Bai Karnataki. It's quite likely that I may be wrong.

H. Bhavanilal Jain (Bangalore)

Will you please give me the address of Sushila Rani?

C/o Baburao Patel, Editor; 'filmindia', Fort, Bombay.

V. J. Shah (Chorvad)

What is the height of Sheikh Mukhtar?

It is difficult to measure the mental stature of film actors, but physically this fellow is somewhere near 75 inches.

P. B. Kaware (Nagpur)

Will you please let me know why Indira Wadkar has been left behind in her screen career all these years?

Because, Baburao Pendharkar, her best friend, has taken to singing on the screen.

Massand J. G. (Rohri)

I have a poor friend who is anxious to join the Film Academy of India. As he cannot afford to pay, will the great Shantaram be kind enough to give him free training?

No. Shantaram gives nothing free—not even a sentiment.

Virendra Bhalla (Aligarh)

Where has Miss Rose disappeared from the screen?

She had gone to tell us a 'Nai Kahani' but came out with an old story.

Is Mumtaz Ali of Bombay Talkies a married man with children?

Yes, and respectable in addition.

R. N. Miledha (Lucknow)

Which actor is the best make-up artiste in our country?

Mazhar Khan who is reported to be having a hundred faces.

R. Kumar (Aligarh)

Why do people love when they know that love's ultimate result is often separation?

One can't be all-wise and all-knowing about love. Love is a spontaneous emotion which comes straight from the heart and suffers no intellectual



Madhuri and Trilok Kapur make a good team in "Vakil Saheb", a social story of Pradeep Pictures.

Drawing Crowds at LAMINGTON TALKIES



Starring
Ratnamala, Umakant, Jeevan, Lila Pawar, Sushil Kumar, Pande, Rajkumari Shukla, Baby Tara

Dialogues :
Pandit Indra

Audiography:
T. K. Dave

Songs;
Pandit INDRA. RAMESH GUPTA

Editing
PRATAP DAVE

Music ;
G. SHIRODKER

Photography;
TRIPATHI

Dance;
Chiman Sheth

AN EVERGREEN RELEASE

limitations of thought. It's a flame that burns, while it warms. And ultimate separation of the beloved is an inherent aspect of it seeing that what burns must destroy one day. In story books and legends we read of eternal love. That is ideal love, as poets would have it, which never takes birth in real life. Nevertheless, love, though it's a temporary phase in human life, provides a warm incentive to human beings to raise themselves to spiritual heights of nobility and sacrifice when the beloved makes a demand. When separation comes, as it ultimately must come, it brings in its wake an agonising ache of memory which while it hurts, strangely enough, also soothes the aching heart. Only in one human emotion, love, is embedded both the ache and the soothe at once. It is for this reason that poets have raved over it through centuries. A human heart that has suffered through love has lived a life-time. A heart that has not been touched at all may be considered as still-born. It is silly to be wise in love. So let us love when we can, fully and completely, and weep and be wretched when the time comes as both the present joys and the future sorrows are but just offerings at the pedestal of love.

Rashid Ahmed (Lahore)

Who is this fellow S. H. Manto who has been writing stories for the screen?

He also specializes in short story writing and broadcasting. The last screen story of his which I remember was called 'Mud'. Young and intelligent, this boy is a bit of a progressive writer who, like all other progressive writers in the country, has also realised that earning money is also a part of progressive writing. Manto is one of the modern preachers with strong lopsided views. He belongs to the tribe of our modern young men, who do not like the way the present world is planned and who want to change things without a plan of their own. The pity is that these fellows who criticise others, even without provocation, do not themselves know what they want. Let us call them 'progressive' writers and be done with them.

A. R. Singh (Champion Reefs)

Which is the best way to lead a happy life as a bachelor?

By living in the shadow of a good-looking neighbour.

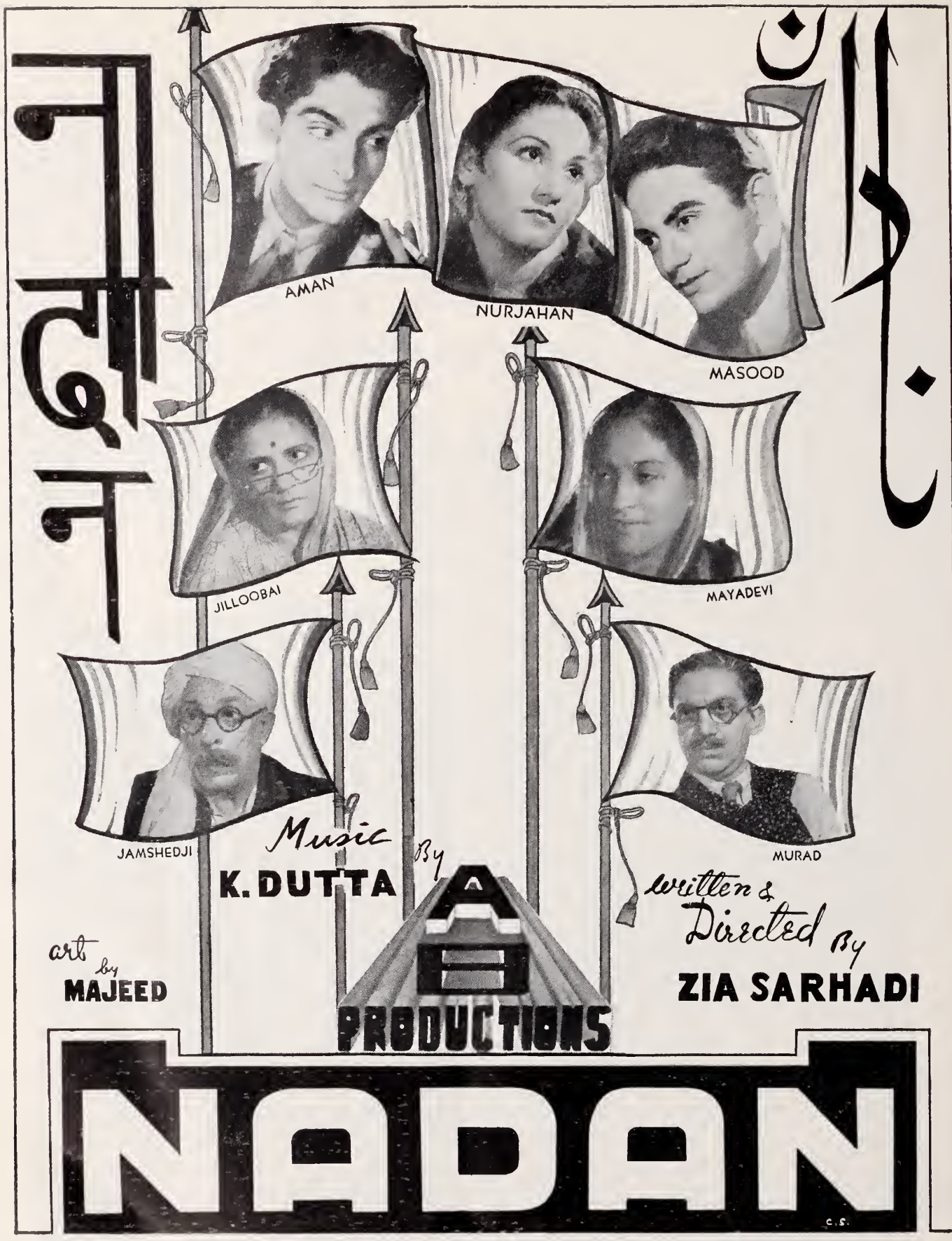
A. L. Mahendra (Simla)

Who is considered to be the best film-music director these days?

After the remarkable success of 'Jawab', essentially due to music, Kamal Das Gupta hits you in the eye as the best one in form now.



A glimpse from "Shakuntala": It's a William Tell situation in which little Bharat learns archery with Shakuntala teaching.



Correspondence : **A. B. PRODUCTIONS.**

Jyoti Studios, - Kennedy Bridge, - Bombay 7.

S. C. Misra (Almora)

Under what cover is Bibbo hiding herself?

Matrimony. Her husband's name is Imdad Bhutto.

V. K. F. Rahman (Bangalore)

I have a beautiful story on the Hindu-Muslim Unity theme. I am anxious to sell it to a studio that will do it full justice.

After 'Padosi' the Hindu-Muslim Unity theme has become a popular subject for motion picture production. The most remarkable picture in this regard is 'Bhakta Kabir' which grappled with the problem most courageously and without worrying about the fanaticism prevalent in both the communities. In reviving the message of Kabir on the screen, the producers not only lent to the screen a higher purpose but they also rendered a yeoman service to the Hindu-Muslim problem in our country. The very same producers are now producing 'Bhai Chara', another picture on the same theme and they hope to make it equally dynamic and vibrant in its message as 'Bhakta Kabir'. Other pictures on the same theme planned at present are; 'Akbar the Great' by Kamalroy Pictures and Unity Productions; 'Bhai Bahen' by Fazli Brothers; and 'Bhalai' by Silver Films. I do not think there is any necessity of adding one more to this crowd, seeing that Pakistan Town-crier M. A. Jinnah does not see Indian pictures and thus denies to himself the chance of self-improvement.

Kr. Rajendra Singh (Agra)

How is that not a single picture has been produced supporting widow re-marriage?

How do you expect stories on this subject to be written when we have old-fashioned fossils like Mohanlal Dave fashioning our future? Add to this lot our money-making Kardars who exploit the orthodox Hindu sentiment by extolling the virtues, real and imaginary, of the traditional Hindu wife. As long as these people continue to exploit our old-fashioned customs and usages for individual benefits, the screen will never step out of the rut in which it is found now. Why are you worrying? Have you by any chance found a good-looking widow in the neighbourhood? If so, take her to the altar despite what Daves and Kardars may like to show on the screen.

Will Jayashree be able to speak correct Hindustani in 'Shakuntala'?

Though little Jayashree looks a charming woman, she is really a parrot by profession. She can reproduce all kinds of noises, the condition being that Shantaram should make them first. I am sure she will give a good account of herself in 'Shakuntala' and may even eclipse that cat-eyed actor Chandramohan.

M. M. Moorthy (Anantapur)

Pictures which run in one town are often banned in another. On what grounds and principles are pictures censored in our country?

The grounds are imperialistic, the principles are capitalistic. If you expect any co-ordination of intelligence in our officials, you will be sadly disappointed. Most of our pictures are censored on sentiment—and local sentiment at that.

Why is Khursheed now-a-days growing thinner and thinner every day?

There is a shortage of wheat in the town and she has to carry a greater weight of responsibility now-a-days.

Miss Indira Dewan (New Delhi)

The Film Academy of India of which you happen to be an Honorary Adviser offers opportunities only to the few rich ones, leaving the poor ambitious ones struggling. Isn't it strange that a self-made man like Mr. Shantaram, who rose from poverty to plenty, should give birth to an institution where only the rich can be trained?

Your father Dewan Sharar also happens to be an Honorary Adviser of this Film Academy. You should have asked him this question. I agree with you in so far as the ambitious poor are denied opportunities to take a training in this Academy.



In "Angoori", a picture of Indian Art Pictures, little Kaushalya blossoms into a glamorous womanhood.



With Spring in their Romance Comes again

THE "BASANT" PAIR

MUMTAZ SHANTI & ULLHAS

in

GITANJALI PICTURES'

SAWAL THE GREAT QUESTION

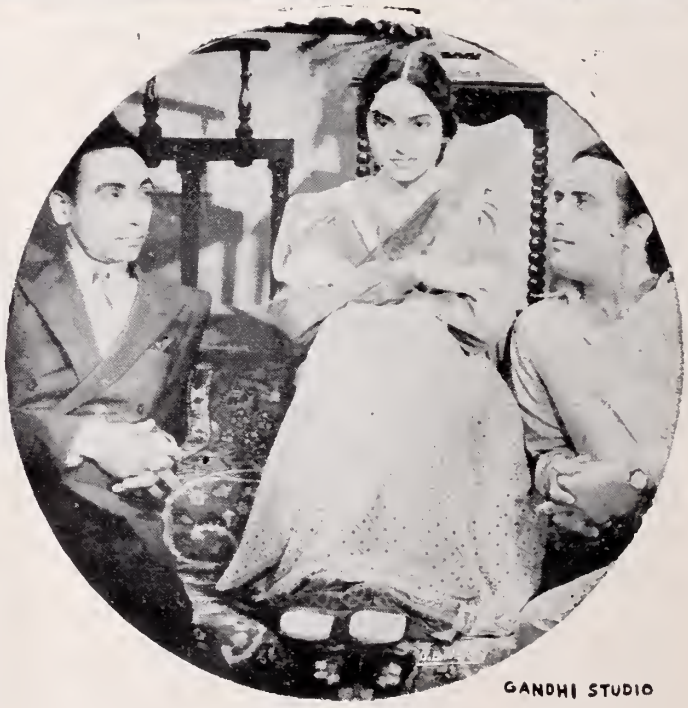
with

RADHA RANI, NIRANJAN,
SADIQ, AGHA & others

A GREAT DRAMA

of Love, Life, Laughter and Tears.

Story: SARADINDU BANERJI
Lyrics: WALI SAHEB
Music: PANNALAL GHOSH
Direction: NIRANJAN



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But do you know the number of ambitious poor we have in this god-stricken country? The Film Academy gives specialized vocational training which will cost a good bit to its founder Mr. Shantaram. You can therefore see that it is not possible for one man, even if he wished, to help all the poor in the country. And yet, if there is someone talented enough who deserves an opportunity, let me assure you that it will be given free of charge. But the Film Academy is not going to be turned into a playground for adventurers—poor or rich.

A. D. Patel (Pretoria)

What has happened to our ever popular Dalsukh Pancholi?

Nothing is known of his recent production programme and he seems to be intent on keeping it a secret. Dalsukh himself seems to have been lost in the maze of new firms which his agent Baburao Pai has established recently.

S. V. Panambore (Mahim)

Which of the film studios in Bombay allow outsiders to see actual film shooting?

None. And it is no use seeing it either as behind the screen a motion picture is not an attractive sight.

Shri Ram Y. (Jaipur)

Is it not a great pity that there is only one picture house in Jaipur under the wise premiership of Sir Mirza Ismail?

It is a monopoly and in this democratic age a monopoly becomes a pity of pities.

What about Ratnamala after 'Panghat'?

During 'Panghat' she filled her pot at the well and gave birth to a bonny son called 'Jai' Raja Pandit. The little one has already become a motion picture star by playing the little baby in 'Shakuntala'. He could be called the youngest baby star as he was only a month old when he played his role.

How is that we gather very little news of the Prabhat Film Company since the last two three months?

News went out of Prabhat after Shantaram's departure. Now they tell old stories which they modestly call 'Nai Kahanies'.

T. A. Saify (Bombay)

Is Kajjan (8 feet in height) suitable for the role of a college girl as shown in 'Ghar Sansar'?

Eight feet is a slight exaggeration for the tall and stately Kajjan. Neither the producer nor the artiste has ever been to college and we shouldn't wonder if this role is miscast.

What was the necessity of showing an aged Bohri and an aged Parsi in the college picnic in 'Ghar Sansar'?

Producer Vyas probably wanted to show to the rest of India how silly the Bohris and the Parsis looked on the screen. Being minorities and belonging to quiet and respectable communities the suf-



A glimpse from "Shakuntala". The first pang of love always expresses itself in the desire to write a love letter. Shakuntala at her first love letter.



INDIAN ART PICTURES

34, WARDEN ROAD. BOMBAY, 26.

DISTRIBUTORS: EVERGREEN PICTURES, BOMBAY 4

NORTH INDIA AGENTS: DESAI & Co., DELHI & LAHORE.



Padmadevi comes in a new Bengali picture "Chhadmabeshi".

ferers don't complain even though they are painted in such frivolous colours. But they should.

G. Gokhale Rao (Madras)

Are the Hindus and Muslims treated equally in film studios?

The film studios never recognise these two communities. Like the film they use having two distinctions—the negative and the positive—the studios are also divided into two communities, the male and the female. The female of the species is infinitely more attractive than the male one.

Mrs. K. K. Gaur (Sitapur)

In India we can't leave children in charge of the ayahs and we have to take them along to Indian pictures with us often to see nonsensical love stories with absurd and uniform plots all the while. Can't anything be done to improve our motion pictures?

Listen, dear lady, nothing can be done by merely writing to me but I shall suggest an idea which educated ladies like you in different towns can follow with effect. In your little town of Sitapur you should organise a local Social Censor Committee, members of which should see every picture prior to general release in the town. Unless the members certify the picture as proper for general release, steps should be taken to organise an opposition against the picture by way of house to house propaganda, picketting at the theatre and by appeal to the good sense of citizenship of the people. By this method in time to come you will not only save money by eliminating rotten pictures but you will also compel the producers to produce good ones in their place. If a hundred towns in India organise such oppositions producers will have to sit up and take notice. So the remedy is in your hands if you only have the will to use it.

A. Jamal Ibrahim (Uganda)

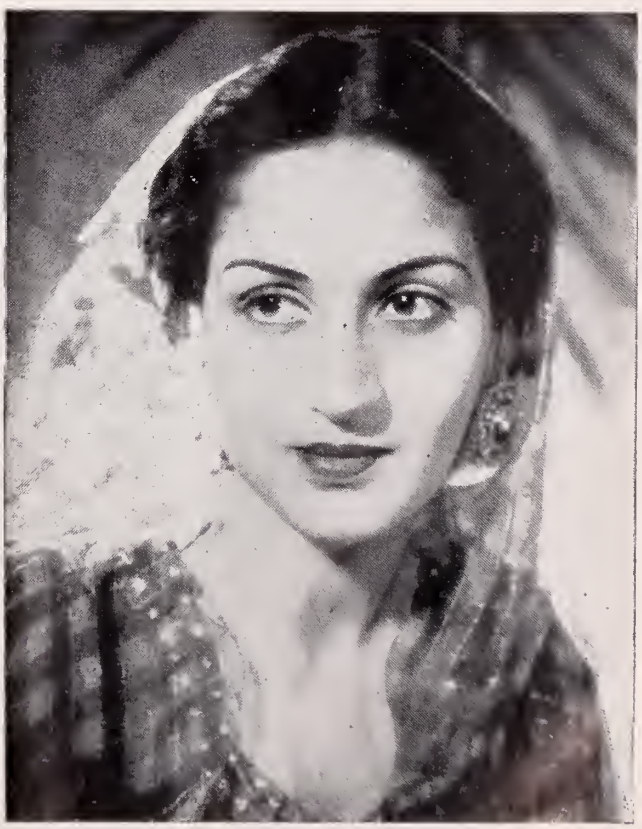
A friend of mine is dying for Neena.

Please write to us when he is dead and we shall all mourn his loss. Neena is worth the trouble.

Madan Mohan Agarwal (Mahendragarh)

When Motilal sings it appears to me that he brays. Why do the producers lessen his glamorous influence by exposing one of his defects?

'Braying' that is the right word for Motilal's singing. Whenever I talk to him about his music, out of sheer stupid stubbornness, he starts braying more. Motilal probably thinks that by keeping a lot of musical instruments at home and by feeding a music teacher, he is going to be a musician. In case of Motilal, I don't blame the producers as no producer can force him to do something which this fellow doesn't want to do. So Motilal is shedding his own glamour.



Neena comes to the screen again in "Prem Sangeet", a social story of Shalimar.

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A Picture with a message for the NATION!

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Co-Starring

SADHONA BOSE ★ SURENDRA

with

ANAND PRASAD · ANIL KUMAR · PRATIMA DEVI

PRODUCER-DIRECTOR: SURENDRA DESAI



Under-Production **ADAB-ARZ**

Starring NALINI JAYAWANT

Particulars: **SUPREME FILM DISTRIBUTORS, Bombay, 14.**



Khursheed graces the screen once again in "Chhoti Ma", produced by Ranjit.

R. P. S. K. Maniar (Madras)

Even though I earn and contribute my share to the family budget, my father abuses me when I take my wife to see a picture. He calls me ungrateful and other names and openly repents for giving me birth. Do you think it is fair? Shouldn't we occasionally see pictures to escape from the realities of life?

Your father seems to be a relic of the old order of tyrants. Tell him that in your birth there was no design of his. He went to his wife for his own fun and your birth has been the accidental liability born out of that pleasure. If every man who goes to a woman has a child in view, the world would soon become a small accommodation. Birth is always an accident and social conventions define it as a happy accident and glorify it. No child should be grateful to his father for his birth nor should the father expect gratitude for his wages of pleasure. If a man could have a child at will, there wouldn't be millions of barren parents craving for children.

Nursing and growing up a baby to manhood is merely acquitting one's duty as a parent. There again the father should not expect his son to be grateful. On the other hand the father should be grateful if the son behaves well and educates himself properly and thus helps the parent to fulfil his obligations and to pay off his debt to society for bringing into the world one more human being while indulging in his own pleasures of flesh.

Those fathers who expect their sons to be grateful for their own primary duties are vain and selfish tyrants without a social conscience. And such bragging fathers must be suppressed and ridiculed by every decent son.

Though man is one of the causes of human life, he performs merely a biological duty in the process of creation and the part he plays takes a fraction of a time in comparison with the months of subsequent feeding and nursing done by the woman for the child.

Spiritually and physically, the mother is the only parent of the child. After the solitary act, the father becomes merely an advertising wall-poster for social purposes.

But the selfish, brutal man, by virtue of his strength, usurps to himself all the pride for the child forgetting the pain and the labour through which the woman went in giving it birth. A child is born in a father's pleasure bed but not so with the mother. And yet in this cruel man-made world, the father provides the index-card for the child's recognition. It is all a cruel and unjust plan and the earlier the mother is given her due place the better for humanity.

Your father belongs to this vicious gang of men who think that they are sent by heaven to shower charities in this world.

Break away if there is manhood in you. Rather than give slavish allegiance to this old tyrant, nurse your own individuality wisely and remember your own correct duty to your own children when in your turn you become a father.

Your fatherhood will be as accidental as your child's birth and there is nothing in both to be specially proud of. Even dogs become fathers with their beds in the streets.

A father can only be proud of himself after he has paid off his debt to his son by nursing him through childhood and putting him on his feet during youth. But the father who brags is a low, mean coward and not worthy of being a father.

By all means, take your wife to the pictures as many times as you like and you can afford to. Don't listen to that old fool. Let him abuse and waste his breath.

FOR AN ACHING HEART

All diseases of the heart are not cured by medicines. Quite a few of them are cured by music, provided that music thrills the soul. Sushila Rani gives glorious music that soothes an old ache and gives a new one.

See for yourself in
H.M.V. Record No. N.26199.

Beverley Nichols Praises 'Sikandar'

Commends Prithviraj, Sadhona And Sohrab

(By: Our Special Representative)

Ever since slim, sensitive author, Beverley Nichols put his troubled foot into the placid waters of Indian life, ripples of controversy have been spreading far and wide. Some of them have even swelled into waves of threatening size.

Even when he moved behind the scenes, shunned publicity, quietly partook of Viceregal hospitality, privately developed foot-trouble and didn't speak a word about it at all, there was a controversy and that was about his mysterious silence. When at last he did open his mouth, the controversy only raged more fiercely, because he had started saying a thing or two about India. Everything he talked about from Bombay newspapers to the Bhagavad-Gita, from Back Bay houses to the Viceregal Lodge and from Gandhiji's "Quit India" slogan to the duty of the Britisher to stick on, became a controversy. He could hardly let fall a word, but there would be journalists eager to swoop on it, tear it to pieces and see what was within.

Yet a part of this controversy could have been avoided if Mr. Nichols had eschewed politics for the present. Mr. Nichols is an enthusiastic art-lover, a writer of great merit who dared to produce an autobiography at the age of twenty-five and provoked many politicians of the time, the idol of London society for years and a zealous gardener. He is not a politician nor a diplomat to know the art of dodging and speaking in oracles.

It was on a hot afternoon that I went to his flat at Cuffe Parade to get his views on his favourite subject—art. But already there were a couple of Bombay's ubiquitous newshounds, who were busy picking him to pieces on all sorts of political questions. It was full two hours before they left him—fully bored and fully exhausted!



Kishore Sahu is a regular killer where women—young ones—are concerned. Here is one facing his third degree romance in "Raja", a story of Purnima Productions.



Mr. Beverley Nichols who stepped too lightly on our sacred soil and got a bad foot.

I at once switched the conversation on to art. His tired face beamed and his eyes shone with obvious relief when he exclaimed, "At last there is one man who wants to talk about art! If only people took a little more interest in art, many of our problems would be easily solved. I am rather tired of political controversies."

Being tired, he spoke only for a few minutes, but he spoke with keen interest and zest. To him India was a mystic land of glorious culture and civilization, the ancient home of music, dance, sculpture and the other fine arts, of age-old literature, of yoga and science. He had read a lot about her grand achievements in these fields and was only too eager to see them with his own eyes and enter into the ageless spirit of a great nation.

Tagore's "Gitanjali", he said, was one of his earliest introductions to the treasure-house of Indian culture. "Gitanjali" was his first prize-book in his school days. Ever since he read it, his heart had yearned to wander into the land of beauty that was India. His desire had at last been fulfilled, but the poet was no more. Even then, he was keen on visiting Shantiniketan and spending a few days in the institution which was associated with a great memory and which had a rich heritage.

LIKES INDIAN PICTURES

He had seen Uday Shanker too, casting spells of oriental charm over crowds of Westerners by his exquisite dances. He hoped some day to visit Shanker's Culture Centre at Almora.

The lover of art that he is, Mr. Nichols has lost no time in visiting Indian picture houses. In spite of his troublesome foot, his pressing duties and his daily round of engagements, he has managed to see quite a few Indian pictures. "Oh, I like them very much," he told me.

One of the pictures that impressed him most was Minerva's "Sikandar". "In its spectacular effect, its acting and its dramatic intensity", he said, "it compared very favourably with the best Western pictures of the type. India has a wealth of historical material which could go to the making of more such pictures."

Another picture that impressed him deeply was Wadia's 'Raj Nartaki'. Sadhona Bose's dances and her restrained and dignified acting and Prithviraj's performance seemed to have attracted him specially. Seeing that picture, he said, was like living in India's dim past, when she was a model of progress and culture to less fortunate countries.



Mr. Fateh Din, proprietor of Din Pictures, who is now producing "Koshish".

Mr. Nichols could not understand why actors and actresses of the calibre of Prithviraj, Sadhona Bose and Sohrab Modi should not go to Hollywood and win world recognition. I told him that one of them at least seemed to have that ambition, but the war had come in his way. He replied that as soon as normal conditions returned, artistes from India should go out of their land and broadcast their cultural message, for that was one of the most effective ways to make their country known outside.

And then about music. Though accustomed to Western music, he could react most favourably to Indian songs. Mr. Nichols has himself composed some songs and light music. But he is sad that he has



A glimpse from "Shakuntala": King Dushyanta forgets to recognise her though once he loved Shakuntala

not been able to devote as much time to music as he would, thanks to his literary preoccupation. Music was his first love and he hoped to return to it sometime in the future.

He told me that some of the songs that he had enjoyed in the Indian cinema were among the best he had ever heard, especially the marching song in "Sikandar".

"But why don't you write down your music as we do?" he asked, "I think it can be easily done. And if you do so, it will be helpful not only to you, but to foreigners too who want to learn Indian music." He had, in fact taken down the marching song of 'Sikandar' and even offered to play it for me some day. Mr. Nichols had formed such a high opinion about that marching song, that he said, "It deserves to be sung all over the world!"

The pictures he had seen had convinced him, he stated, that India could rightly claim a place on the screen map of the world. According to him, the standard of Indian pictures did not in any way yield to that of Western pictures, though one complaint might be made, that they were a bit too long. There was nothing but a bright outlook for Indian films. And it would be worthwhile, he suggested, to produce pictures like "Raj Nartaki" for the international market.

Mr. Nichols has no doubt that Indians are artistically inclined. Their art might have gone through a temporary eclipse, he said, but there were already signs that they were trying to make up for lost time. Art was blossoming afresh in the country. And artistes like Uday Shanker and Madame Menaka were making an able effort to revive India's old glory. By the way, Mr. Nichols seems to have great admiration for Menaka, whom he considers to be not only an accomplished dancer, but a highly cultured and pleasant lady.

Then the talk turned on India's architecture. He has seen the Taj Mahal and marvelled at the skill that had produced that thing of beauty. But New Delhi, the Gateway of India and the buildings of Bombay gave him a nauseating feeling. New Delhi had an outlandish air about it; the Gateway of India was just a huge pile of stones; and the buildings of Bombay deserved only the unsettling impact of a series of bombs. If he had any power, he would, without delay, set up a Ministry of Fine Arts at Delhi so that in future, at least, such monstrosities might not come into existence.

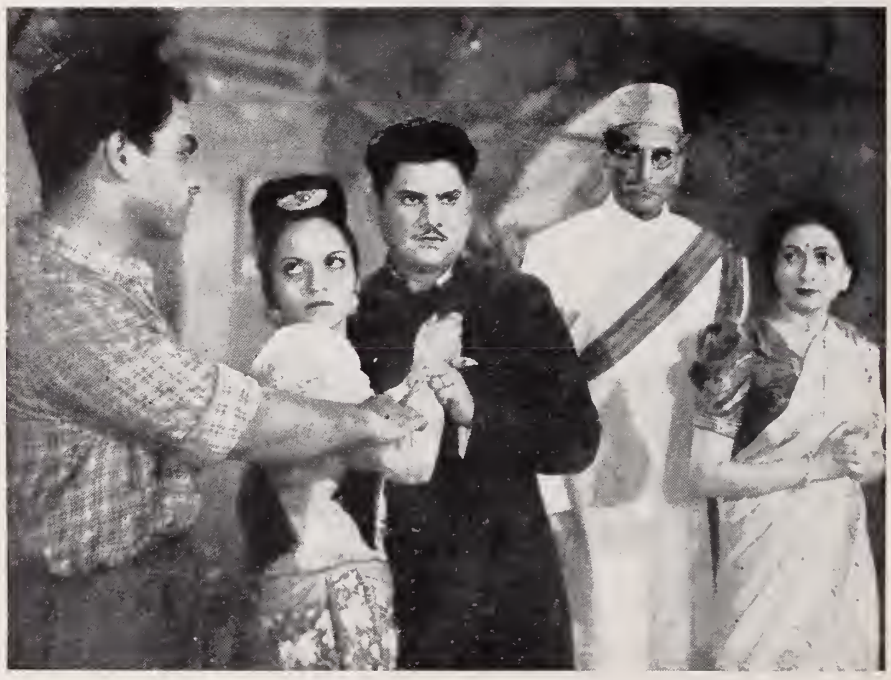
SNATCHES "FILMINDIA"

Then Mr. Nichols talked about his books. As I have said before, Mr. Nichols is a keen gardener and he once wrote a whole book about gardening. This book had become popular in Germany, when the Nazis came to power. They at once scrutinized it carefully for objectionable passages and decided that several paragraphs, especially, those relating to his dog should be cut out,—perhaps because they were subversive! Talking about his plays, Mr. Nichols said that they had not succeeded well in Britain, but on the Continent they were much sought after.

Mr. Nichols would have continued in this strain longer, but he felt too fatigued and had to recline on his bed. I felt that it would be unkind to persist any further and secured from him a promise that I would get another interview at some future date.

When about to start, I remembered the copies of "filmindia" I had taken with me. Hardly had I taken them out, he snatched them from me saying: "Oh 'filmindia'? I have been waiting to read that magazine for some time. They say it gives the correct insight into the Indian film and art world." He went through some pages and said, "Beautifully got-up job."

Days passed by and I hoped to interview Mr. Nichols again. But, meanwhile, the waves of controversy had risen so high they seemed about to engulf him. So when I reminded him of his promise, he wrote back, "For the moment I want to lie low and let others do the talking!"



Rather a rough situation from "Nagad Narayan" where Baburao Pendharkar probably gives his moral support to a damsel in distress—as usual.



JAMUNA—

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in
SHALIMAR
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AND

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AND

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STORY OF TODAY

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BABURAO PENDHARKAR

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DIRECTED BY:

G.R. SHETI

MUSIC BY:

USTAD JHANDE KHAN

SCREENPLAY BY:

DEWAN SHARAR

LYRICS

PANDIT INDRA

K. F. NARIMAN AS FILM PRODUCER!

Condemns Anachronisms In Indian Films

Praises Sohrab Modi For 'Pukar' and 'Sikandar'

(By: Our Special Representative)



Mr. K. F. Nariman, lawyer, politician, and patriot who once 'dredged' the backwaters of the Back Bay Scheme.

You have known Mr. K. F. Nariman as a hero of a hundred battles with the government. You have known him as an intrepid member of the old Bombay Legislative Council who did not allow quiet sleep to Sir George Lloyd, the author of the Back Bay Reclamation and the Sukkur Barrage Scheme and made such stalwarts as Sir Chimanlal Setalvad, Sir Cowasji Jehangir and Sir Ibrahim Rahimtullah tremble in their pants. You have also known him as a Corporation member and Congressman and Mayor of Bombay. Above all as a successful lawyer of the criminal courts of the city. But you never knew him as a producer of films. As I was listening to his desultory and rambling remarks on films and their functions in society, he quietly glided into telling me that he once produced a film around a topic of national awakening and showed it publicly to a few hundred people in the Jinnah Memorial Hall, because no exhibitor would do it and no producer would adopt it.

Said Mr. Nariman, "It was a film around some young men and women carrying on Congress propaganda in our countryside and awakening people to their sense of self-respect and self-assertion. There were in it some scenes like unfurling the tricolour, salutation, a drill of volunteers and kesarias and a dose of patriotic sentiment in the dialogue. There was nothing in it that would go counter to the provisions of the Indian Penal Code and there was no reason whatsoever why the Censor Board should object to it. But it did and I decided to show the film publicly, after giving the officers of the law due notice and taking the consequences. Nobody, however, actually bothered to take up the challenge and prosecute me.

Today, under the Defence of India Rules, anything might become objectionable but under the ordinary laws propaganda for political, social and economic freedom could not be legitimately objected to. Recently I have seen in several pictures such themes tackled and such scenes as I described, portrayed in films. Not that this has been very satisfactorily or effectively done, but the effort is there. My story dates back to 1933-34, when I was in charge of the City Congress Committee and Chairman of the Reception Committee of the 1934 Bombay session of the National Congress."

That is how Mr. Nariman revealed the civil resister, the political agitator and the public-spirited patriot in him even when speaking about films for about half an hour. Even though he has fallen from grace of what is known as the Congress High Command, he has carved out a niche for himself for all time in the heart of every Bombay man and the most noteworthy expression was probably given to this popular feeling when Mr. Kher, canvassing support for Mr. Joachim Alva from Bombay and Suburban Christians referred to Mr. Alva as "He bears the Nariman stamp. I have seen him hurling defiance at our jailors."

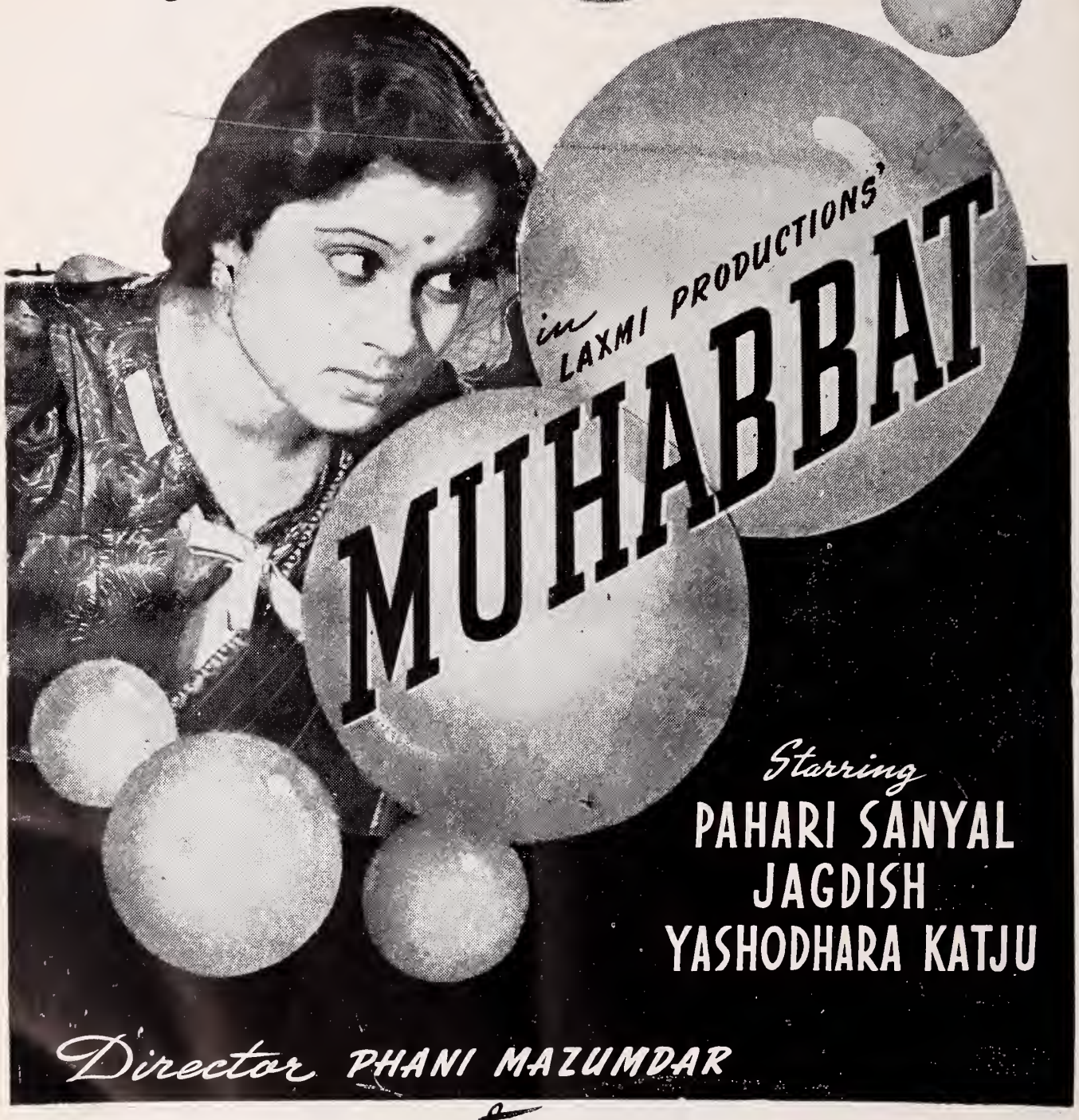
Mr. Nariman told me quite frankly that he often went to see films. Whenever he had leisure, he considered going to pictures as a good pastime. On being asked whe-



Saigal and Khursheed come together again in "Tansen", a Ranjit picture.

SHANTA APTE

Pricks the bubble of love



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MUHABBAT

Starring

PAHARI SANYAL
JAGDISH
YASHODHARA KATJU

Director PHANI MAZUMDAR

Opening at

KAMAL TALKIES

Sandhurst Road

SUPREME FILM DISTRIBUTORS, Bombay 14.

ther he had any general preference in favour of English films coming from America or Britain as against Indian he said, "I hate a number of British things, but I have no such prejudice against the English language and their pictures. I find, however, that British pictures are most often, not superior to our own productions. American pictures, on the whole, are of a better quality, both technically and as entertainment fare. Even among these, you get quite disappointing productions.

You cannot make a distinction on the basis of Indian and English. Every picture has to be judged on its own merits. By way of a general remark I am inclined to say that in Indian pictures you do not find natural acting, particularly on the part of men and women playing humorous roles. Our ideas about humour are too crude and superficial. You can hardly get a humorous picture purely sustained by smart, crisp and witty dialogue among the Indian productions. I have seen many stupid American films also but their number must be small or they are not imported here. I should regard over-acting also as a defect that needs to be remedied in our film.

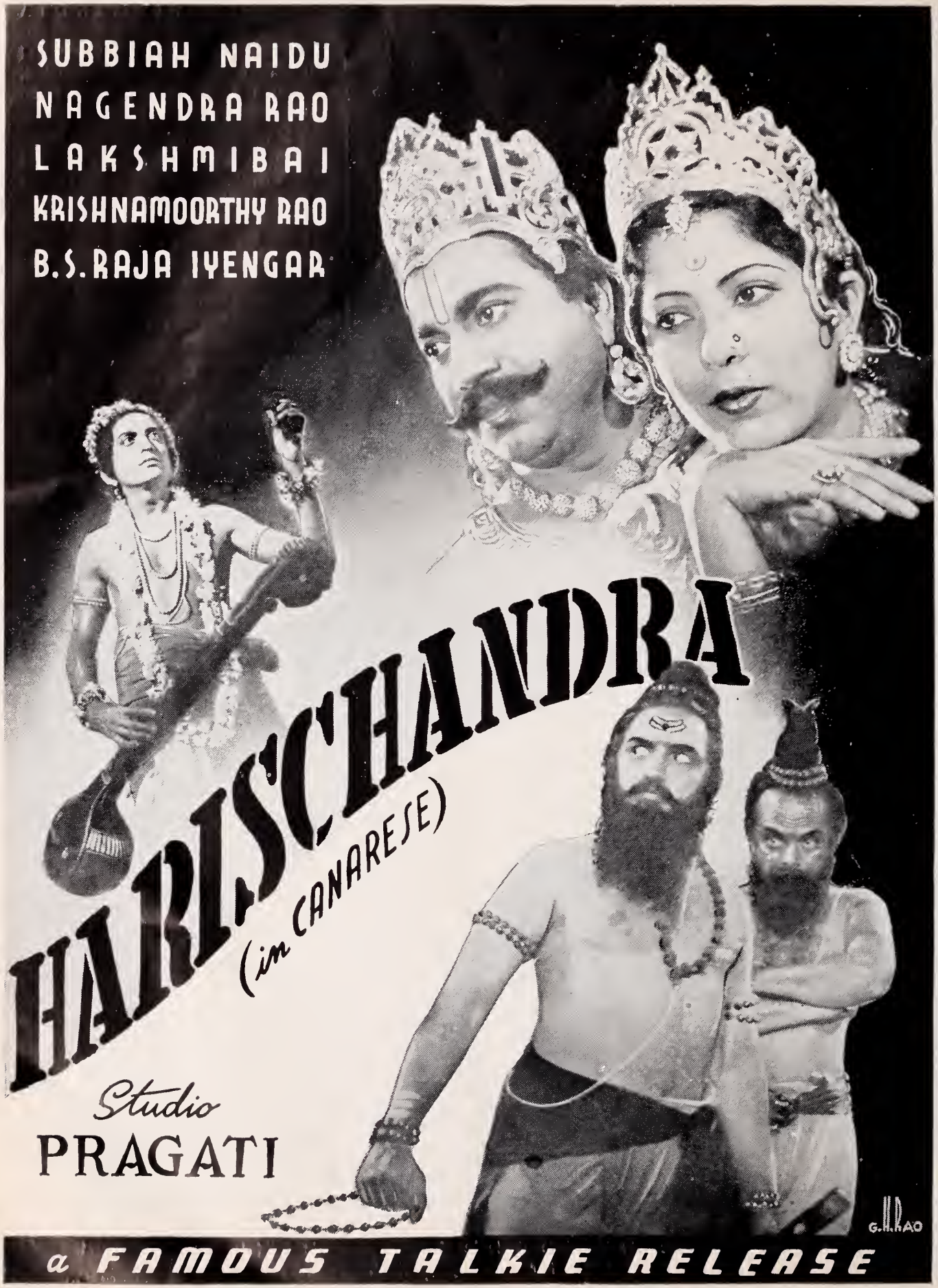


This 'man' is a girl called Romilla in "Pistolwalli".

Mr. Nariman keeps on talking once he gets started. He proceeded to say, "We are not very careful here about anachronisms. Probably that is inherited by our film folk from the Gujarati and the Urdu stage. In point of costume and atmosphere also our film producers and directors commit any number of errors. Generally, I like the Bombay Talkies' pictures but I remember having seen Devika Rani dressed like a princess while she had to act a backward or even depressed class girl in 'Achhut Kanya'. Care is not also taken to give the appropriate drapery and jewellery to actors and actresses working in mythological films. The Hitler or French cut of Hindu mythological figures gets on my nerves as also their clean shaven faces. In this respect, I have noticed with satis-



A glimpse from "Shakuntala": At Menaka's abode in Kailas, Shakuntala decides to defy men and father her own orphan child.


SUBBIAH NAIDU
NAGENDRA RAO
LAKSHMIBAI
KRISHNAMOORTHY RAO
B.S.RAJA IYENGAR
HARISCHANDRA
(in CANARESE)
Studio
PRAGATI
G.H.RAO
a FAMOUS TALKIE RELEASE

faction the great care that Mr. Sohrab Modi takes. His historical productions like 'Pukar' and 'Sikandar' have been good examples for all to follow. I understand he gets a good deal of research made about the period he wants to depict in his screen play. Indeed our studios ought to maintain competent men to study all these things. At least the well-to-do and the idealist among them must see that they take the help and secure the co-operation of literary men and competent critics. Before submitting a film to the Censor, they should get a committee of what I might call the men in the street to criticise their pictures. Intelligent people who can speak for general audiences must have a preview of a film to cure it of many preventable defects and shortcomings. This should be considered as necessary supplement to film-editing."

I asked Mr. Nariman to give me his idea of a good type of picture. With one eye on the file in his front, Mr. Nariman began to speak without a moment's hesitation. "A picture for being both commercially successful and socially useful, must combine certain features. In the first place it must entertain people. The story of a picture must therefore be of absorbing human interest, preferably touching our own times and our own daily life. Secondly it must have an universally acceptable moral or mission. Present day society is full of foibles. It is not of the making of any particular individual nor is it possible for any individual to control or regulate our complex society. The exposure of these foibles with the help of human characters and if possible, indication of lines of reform would always appeal to the human mind. Within our court experience we come across numerous types of peoples. Many of them are called criminals, some of them are called habitual criminals, but we find among these people some who are morally superior to many of our ordinary citizens. With the help of skilful sarcasm and subtle humour these stories can be used for immense educational use in the broader sense of the term. I found an attempt of this kind made in a film called 'Qaidi'."

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Mr. Nariman would have gone on speaking, touching on more aspects of film-making but a client of his knocked and walked in and Mr. Nariman politely observed that I had more material than I could put on paper for an article of moderate dimensions. I had no recourse but to say yes and bid good-bye.

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.....Thus declared Mr. Dady Wadia, Bar-at-Law, the Producer of D. R. D. Productions, Ltd., at the Luncheon at the Cricket Club of India, to celebrate the *Muhurat* of "ISHARA."

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Do Music Directors Direct Music?

By: Ramchandra Pal

Asks Ramchandra Pal, well-known Music Director, who gave us his music in "Kangan", "Bandhan". "Punar Milan" and "Naya Sansar". He debunks the myth of music direction in the movies and says that a music director is but a poor victim of circumstances—and adverse circumstances at that.



Editor Baburao Patel, India's sternest critic, often writes when reviewing a film "The music of the picture was tragic" and in these words the best musicians in the country read their own epitaph. I don't dispute his judgment, rather as a true musician, I endorse our best critic's opinion ninety times out of hundred.

But there is another side to the coin. Are music directors free to do what they like when they direct film music? I relate below a true incident.

"Sajan sajanise kaise kare bair" at last! (साजन सजनीसे कैसे करं बैर)

The music is fitted to the words, the musicians have got it, and off they go merrily together, in complete harmony for the first time.

"Sajan sajanise kaise kare bair —"

"Stop, stop!" comes a voice—not the voice of the music director—but the producer's voice.

"See here," he says to the music director, "you had better put that 'sajan' down and 'sajani' up."

"Sajan' down and 'sajani' up?" asks the shocked music director—he can hardly believe his ears. He revolts at the very idea, it turns his whole music world topsy-turvy.

"Yes, didn't you hear? Take 'sajan' below and place 'sajani' on top, I want it that way—see?"

"But—" stammers the still dazed music director, "that will change the whole arrangement you know, I have just fixed it nicely—besides it will spoil the cadence—and you yourself had approved this line yesterday—"

"But I have changed my mind, I find it better the new way", says the producer loftily.

The music director grinds his teeth silently and does as he is told. Down goes the hapless 'sajan' and up comes the awkward 'sajani'—and in the projection room when they hear the song with the picture, the 'sajan' comes on a delicate feminine note and the 'sajani' appears with a male emphasis. If the music director has enough spirit left to protest, the producer simply silences him with a "It is just as I wanted."

But sometimes it is worse. At the rehearsal the producer—or he may equally be the director—insists that the music director kill his own newborn child, hack and mangle his tune to suit the director's fancy. The music director bleats in protest: "But it will ruin my name!" "Don't you worry," assures the director, "I take all the responsibility."

And when upon release of the picture the song turns out to be a sorry flop and Baburao Patel's criticism has hurt, it is the director himself who turns round on the music director with an accusing eye,

"What kind of music do you call that?" he snarls.

The music director is too overcome by shocked surprise to say anything in reply.

And who is this all-knowing producer or director who is out to teach the music director his own job? In seven cases out of ten he is an upstart—a nobody of yesterday, but today's white hope, exalted by some sudden freak of fortune. Producer A was a raw artiste only six months back, Director B was a continuity writer; another director C was a recording engineer, D, that much-advertised production chief was a laboratory assistant and E used to be, till quite recently—a production manager.

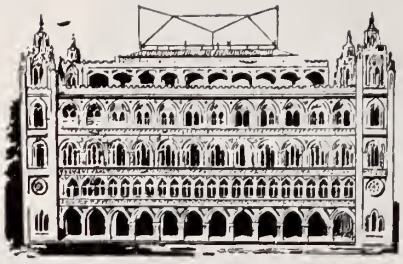
These are not imaginary cases; they are all true instances of people who have risen to sudden eminence. Nobody grudges them their eminence, but when with eminence they assume authority — and authority particularly in a subject of which they hardly know the alphabet, they need to be put in their place—and the place of such pretenders is outside the music rehearsal hall. It stands to reason that once the situation is explained to the music director, once his tune is approved—I don't understand yet how all these opportunists are qualified even to approve the musical score of a picture without even a nodding acquaintance with the art of music, but that has now become conventional—and once the words are selected, no further interference in his work is called for. But it does not suit the superman who styles himself producer or director; he needs must shove in his oar at every stage, change when change is not called for, start something new when it has no place in the scheme of things.

However it is not only the producer or director that comes butting

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Rev. A. M. Coyne, S.J.,
Ph. D. D. D.
PRINCIPAL.

in on the music director's field. Any Tom, Dick or Harry, be he the proprietor's son-in-law or an assistant make-up man, dialogue writer or camera boy, can poke his nose in the music room and offer suggestions in front of the producer—just to catch his eye, to show off or to give evidence of his own disinterested zeal. To judge from the number of people ready to make comments and give out their views on music, you would think that every johnny in the studio was an expert. Music seems to be a subject on which anyone can talk—they dare not make suggestions the same way about direction, photography or recording, but about music everyone of them is a scholar, and anxious to pass on his knowledge to the music director. That is the curse of living in a music-stricken land like India.

Innocent laymen may believe that the music director is the man who judges what is to be sung, how it is to be sung, and who is to sing it, or in other words that the music director has a say as to the words and place of a song, its rendering and the choice of the singer. It is nothing of that kind.

As to the words, after the producer has approved the tune, the song writer makes up some sorts of lines not necessarily connected with the mood, the situation or the story itself; he has a stock of spare parts like 'sajan', 'piya', 'balam', 'koyal', 'savan', 'biraha', 'jiya', 'andhera', 'chunari' or 'rang'; according to specifications, the song writer may stick together such pieces and give you a choice of lines: "Mere anganame aye sajan", ro "Mere kalejeme aye sajan", or "Mere nainame aye sajan" or "Mere sapneme aye sajan".

Having done this he sits back and admires his handiwork. If the music director wants a little change here and there, the composer vehemently refuses—in the name of his 'chhand' or metre, but then let the producer ask for a change, and presto! The same composer will jump with almost indecent alacrity to change over the whole song altogether—let alone a single word. Few song writers are found able to compose pieces that meet the demands of both music and poetry.

It would also seem incredible, but how and where a song is to be sung is a matter practically beyond the music director's control; sometimes a song may be redundant, all wrong and out of place, but the music director has no choice but to give it. After all, the story matters more than the song (a pity that a music director has to mention this point, but there it is!) and if a song impedes the story it has to go. A good song can be killed by its own superfluity or absurd placing. Again, all the effect of a good musical piece can be destroyed by bad 'taking' or picturization, and when the producer's interference plays ducks and drakes with the music, even the best of tunes can ruin the picture, the artistes, the music itself—and the scapegoat, the music director, and give Baburao Patel an opportunity to write: "The music was tragic."

Who should sing his songs? The music director has no choice to say; he may have rejected an aspiring artiste today, but the next day he has to take him—because the aspiring artiste has come through some private influence and the producer wants nobody but him to sing. The aspiring artiste may sing out of tune throughout and destroy the correct play of a fourteen-hand orchestra—his songs and his alone must make the picture—and to hell with the music director's reputation! And it may not stop there, this self-same tuneless aspiring artiste may, on the strength of that single picture (plus the private influence) be himself a music director of his very next picture—this is no phantasy, it has actually happened!

To those friends of the screen, therefore, who would come down heavily on the music director for poor music in a picture, I would suggest that they keep the above state of affairs in mind; modifying the classic line of a popular story, I would say to them—

"Don't shoot the pianist—he is only doing what he is told!"



In "Nagad Narayan", the two men seem to be looking after their two "cases" carefully.



नवयुग चित्र

NAVYUG KI
SHANDĀR FILM

LADAI-KE-BAD

DIRECTION
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OUR REVIEW

Mazhar's Thrilling Performance In 'Ghar Sansar'

Good Theme Badly Handled!

Poor Dialogues And Poor Songs!

When Mohanlal Dave—that old story-writing mechanism—gives a story for the screen you can almost always expect it to be a puzzling combination of the sublime and the ridiculous. Mohanlal Dave's mind seems to have been born in the now-obsolete orthodox rut and it seems to refuse to get out of it. I wonder whether Dave has ever written a progressive story in his long career and I will jump out of my skin if I am told that once in a while Dave does think progressively.

Mohanlal Dave specialises in the melodramatic sentimentalism, orthodox and reactionary in its content, which surrounds the average Hindu homelife since ages.

He is a crusader of the old times and whenever he gets a chance to glorify the Hindu family life, he does not fail to do so even at the risk of being called a reactionary and a fool.

'Ghar Sansar' is a story quite in fashion with this mental mould of Mohanlal Dave. It has a lot of cheap sentimental stuff which gets the emotional attention of the masses and it is presented to the people in a spirit of sacrifice—the medium being, this time, a good and virtuous wife of an elder brother—a 'Bhabhi', to be accurate.

STORY OF INDIVIDUALS

'Ghar Sansar' is a story of individuals and being rather unusual in its 'bhabhi' angle, it has hardly any broad appeal from the universal point. It is just a story of two families and though the events presented on the screen are probable, they are not so common as to be a universal problem with the family life obtained generally in our country. To that extent, therefore, the appeal of the story suffers strict limitations.

Devi Prasad, a struggling bond-writer, has a virtuous wife in Taramati known throughout the picture as 'Bhabhi'. In Sundar, Devi Prasad has a younger brother. Despite penury and several privations, both the husband and the wife educate Sundar to become a lawyer. In fact, Bhabhi takes a motherly interest in Sundar and the young man reciprocates this love with equal warmth and sincerity.

GHAR SANSAR	
Producers:	*Sunrise Pictures.*
Language:	*Hindustani*
Story:	*M. G. Dave.*
Dialogues & Songs:	*Ahsan Razvi.*
Photography:	*Haribhai and Sattar.*
Sound:	*Charlie.*
Music:	*Shyam Babu.*
Cast:	*Sardar Akhtar, Kajjan, Nazir, Mazhar Khan,*
Released at:	*Novelty Cinema, Bombay.*
Date of Release:	*3rd April '43.*
Director: V. M. VYAS	

Another family is introduced at this time—that of Gopalji, a man who is said to have cheated Devi Prasad's father out of his fortune. Gopalji has an educated daughter in Lata. She is, moreover, a college girl.

Believe it or not, Kajjan who looks more like a dowager than a college girl, is given this role of Lata and we are asked to believe that she is in her teens while actual appearances suggest that she has passed her thirties long ago.

Inspite of the family feud both the parties are keen on Sundar marrying Lata. Sundar, however, vehemently refuses to do so saying that he wouldn't marry the daughter of a man who had done his father in the eye.

But by a filmic coincidence, Lata meets Sundar at a tame picnic of college students and they fall in love with each other.

Here Mohanlal Dave again wants us to believe that though the two families lived in the same small town for a long time, one interested in the other, yet Sundar and Lata had not even seen each other during all these years. So when they fall in love at first sight they do not even know each other's name. This complication was supposed to provide a surprise packet to both Sundar and Lata when they get actually married—quite at the last dramatic moment.

Come on, Mohanlal Gopalji Dave, you, surely, don't compliment yourself for that stupid situation. Or do you?



Padmadevi takes to sophistication in "Abhisar", the latest Bengali success.

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WRITTEN BY
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The "Killer" at work. Kishore Sahu has written and directed "Raja", a social story of Purnima and this is what he has directed himself to do with Protima Das Gupta on the carpet. "Raja" promises to be a thrilling picture.

Sundar becomes a lawyer and is in turn married to Lata. This marriage is arranged against the wishes of both the bride and the bridegroom—both products of modern education. However, when they find, through the tender brain-wave of M. G. Dave, that they are old lovers, the sky becomes the limit to their joy. The audience also conspires with Mohanlal Dave by winking at this little stupidity and settles down to watch further drama, having paid for the ticket in advance.

THE POISON WORKS

Now, Lata comes to Devi Prasad's family with her money and her charms as the new daughter of the family. Here we are introduced to another character. Kishoree, a scheming, heartless vamp who is brought in only to ruin the prospective happy life of the family. Otherwise she has no purpose to be in the story.

While Bhabhi takes a motherly and disciplinary attitude towards Lata, Kishoree drops the poison by misinterpreting Bhabhi's loving authority. Devi Prasad, who has retired from his work relying on his loving brother to pull the weight of the family henceforth, finds it difficult to reconcile the two women when Lata becomes a rebel and kicks up several unholy rows.

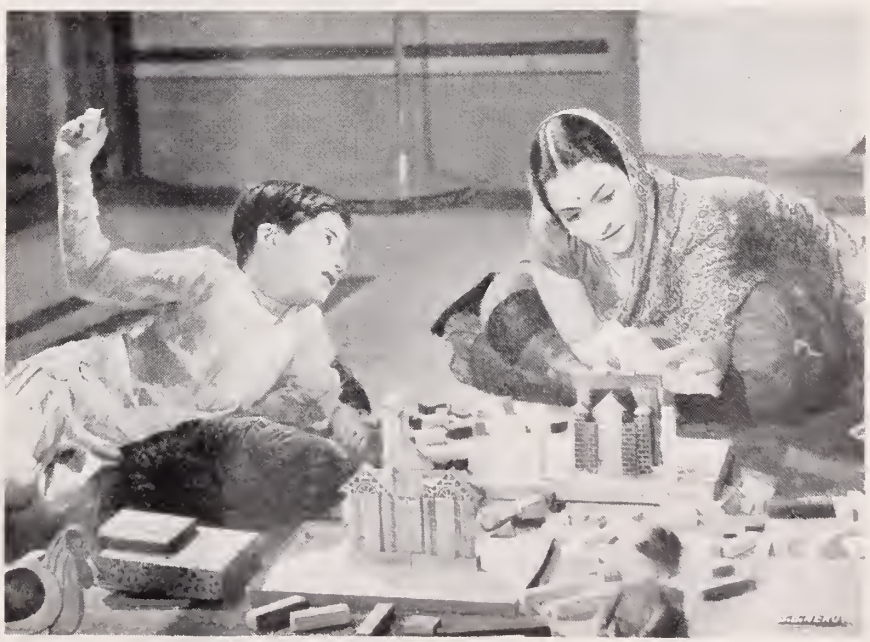
The climax is soon reached in a passionate family quarrel in which Sundar in a fit of misguided temper slaps his Bhabhi who had looked after him since childhood. Devi Prasad and Bhabhi, with their little daughter, leave Sundar's comfortable home and take the shelter of the streets.

Lata soon repents for all this and flies into a temper when she finds Kishoree flirting with Sundar. Another climax is reached when a thundering quarrel breaks out between Lata and Kishoree and Sundar takes sides with Kishoree. In the midst of the quarrel comes Devi Prasad to return some ornaments and while separating the combatants is thrown over the rails of a mezzanine floor and falls on the floor in a dead heap.

Bhabhi rushes to the spot and though Kishoree accuses Sundar of murder Bhabhi acquits him of all blame.

Sundar now gets a fit of remorse and wants to shoot himself with a revolver but Bhabhi stops him from doing so. Very soon everything becomes quiet, as it is by now time for the show to get over. Mohanlal Dave ends his story in peace and sunshine, and himself lives to tell another very shortly.

By the way, may we know whether it is natural for a new lawyer and in a Hindu family life, to be



Prabha seems to be good at building these toy houses but she mustn't forget that women build homes with walls of heart. She is at it in "Chhoti Ma", a Ranjit picture.

The Picture You Are Waiting For

R A J A

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KISHORE SAHU

∞

Featuring :

KISHORE SAHU & PROTIMA DASGUPTA

∞

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PURNIMA PRODUCTIONS

possessing a revolver as a part of his furniture? Has Mohanlal Dave got one?

Mohanlal Dave has put in another character in the story—Lalloo the son of Gopalji. This fellow does nothing in the story except behave like a buffoon. He is supposed to be half-crack and is intended to provide humour in the story. Mirza Musharaff plays this role and makes it look more silly than it should have been. The exact purpose of this role for the building-up of the story remains a mystery till the last. If M. G. Dave had himself played the role, we could have probably understood the role better.

VYAS FAILS

Producer V. M. Vyas plays a double role by writing the scenario and directing the picture. In this double role Vyas makes a hash of the whole story, and right upto the interval the picture remains a long run of so much boring celluloid, punctuated by some stupid gags by Lalloo and some silly love scenes between Lata and Sundar.

After the interval, however, the story warms up a bit owing to several emotional sequences and one feels like sitting through. good humouredly, to see the creations out of the Dave-Vyas clash.

If you are looking out for any superb production values or technical excellence, give up the ambition. It will be like looking for a needle in a haystack.

The dialogues are insipid and lack force and the songs had better not been written. In the dialogues and the songs the word 'Ghar Sansar' falls on one's ears so many times that one gets sick of the word. Even Mohanlal Dave's name would have been easier on the ear than that unfortunate word.

Mazhar Khan, the superb artiste that he is, defies the direction and gives an excellent performance as 'Devi Prasad', the kind, loving elder brother.

QUEEN OF MELODY

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The others fail—some miserably, some less so.

If a good 4000 feet of useless film can be cut from the total length, there is a chance of the story becoming a fairly tolerable motion picture.

There is nothing to repent for if you forget to see this picture.





GITA SARDESAI—

This new starlet shoulders an important role in "Parshuram", a spectacular production of Navin Pictures.

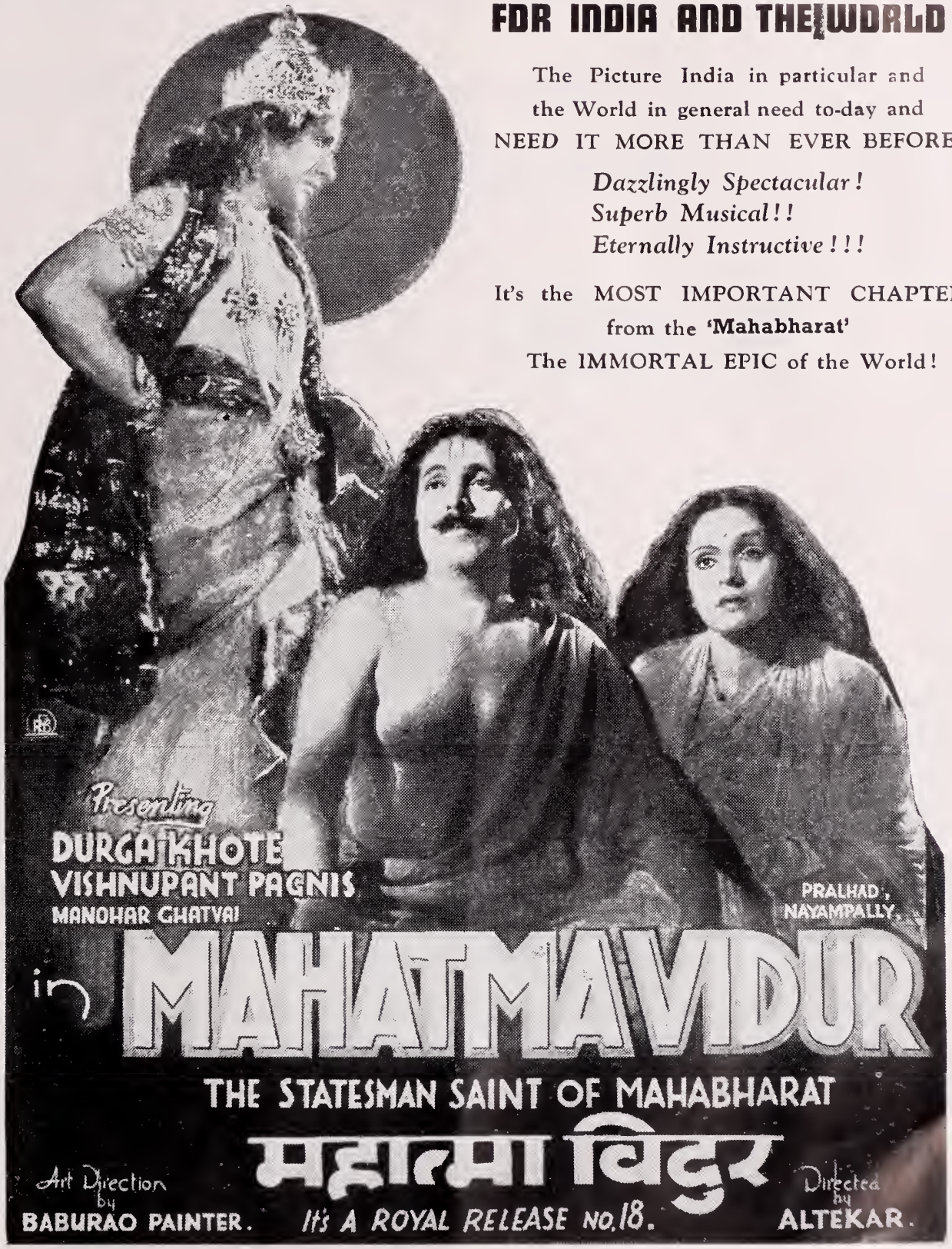
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(After "RANEE")

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★

STARRING

P. C. BARUA & JAMUNA

★

DIRECTED BY

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BARUA PRODUCTIONS

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P/196 RAJA BASANT ROY ROAD

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OUR REVIEW

Ranjit Waste Another Good Theme In "Iqrar"

Motilal And Rama Shukul Share Acting Honours

Good Music Wasted On Poor Picture!

This is another good story idea like "Fariad" which with a little more competence, care and intelligence could have made a forceful motion picture.

Unfortunately this picture also fails to hold audience interest and it seems that this story also went to the sets without a well-thought-out and carefully planned shooting script.

The blame for producing a weak picture has to be shared by two persons: the scenario writer who developed the plot for the screen and the director who shot the picture. Between these two persons a good story idea has been wasted. And it is a great pity seeing that the story had in it plenty of scope for a thrilling drama.

The story has the eternal triangle of love—one girl and two boys. The girl is Indira, daughter of a sick-man-in-bed. She loves two persons: Ranjit, an inspector of police and Vijay, a barrister. And she doesn't know whom to choose for a husband. The sick-man-in-bed precipitates a crisis and threatens to die with the result that Ranjit and Vijay, two close friends, have to toss for Indira. Though Vijay wins the toss, he sacrifices himself for the sake of his friend by rolling the coin over.

Through smiles and sighs Indira is married to Ranjit and Vijay tries to outlive the loss in the best way he can. Some silly sentimental stuff is now put in to underline the great love that exists among the three of them.

And here is introduced Ramnarayan, the villain, who secretly pines and plans for Indira. Indira has, we are told, become an obsession with this fellow, who is a crook and to provide proof of his crookedness he is introduced in a singing girl's house with half-a-dozen of his stooges drinking alcohol. This villain, however, seems to be a dramatic person. He is prepared to take any risk, commit a murder or do anything worse than murder for Indira, but he doesn't do all that when she is single and unmarried.

He seems to love complications. He waits for her to get married to a policeman and then he pits his crookedness against him.

Ramnarayan soon frames up Ranjit on a false charge of murder and though Vijay tries to save him. Ranjit is sentenced to a penal servitude.

Before leaving for that penal journey Ranjit entrusts Indira to Vijay for safe-keeping. Vijay accepts the trust in all sincerity.

Very soon it is discovered that Indira is carrying a baby. Indira and Vijay live in the same house.

A scandal, started by Ramnara-

IQRAR

Producers:	*Ranjit Movietone*
Language:	*Hindustani*
Story:	*A. J. Kashmiri*
Dialogues:	*Munshi Dil*
Songs:	*Pandit Indra & Dil*
Cinematography:	*L.N. Varma*
Audiography:	*K.V. Shah*
Music:	*Khemchand Prakash*
Cast:	*Madhuri, Motilal, Rama Shukul, Shanta Kashmiri etc.*
Released At:	*Royal Opera. Bombay.*
Date of Release:	*8th May '43*

Director: MANIBHAI VYAS



Suvarnalata takes a leading role in "Ishara", a D. R. D. picture now running at the Swastik Talkies, Bombay.

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MAHESHWARY PICTURES

HINDUSTANI PRODUCTION

PAGLI

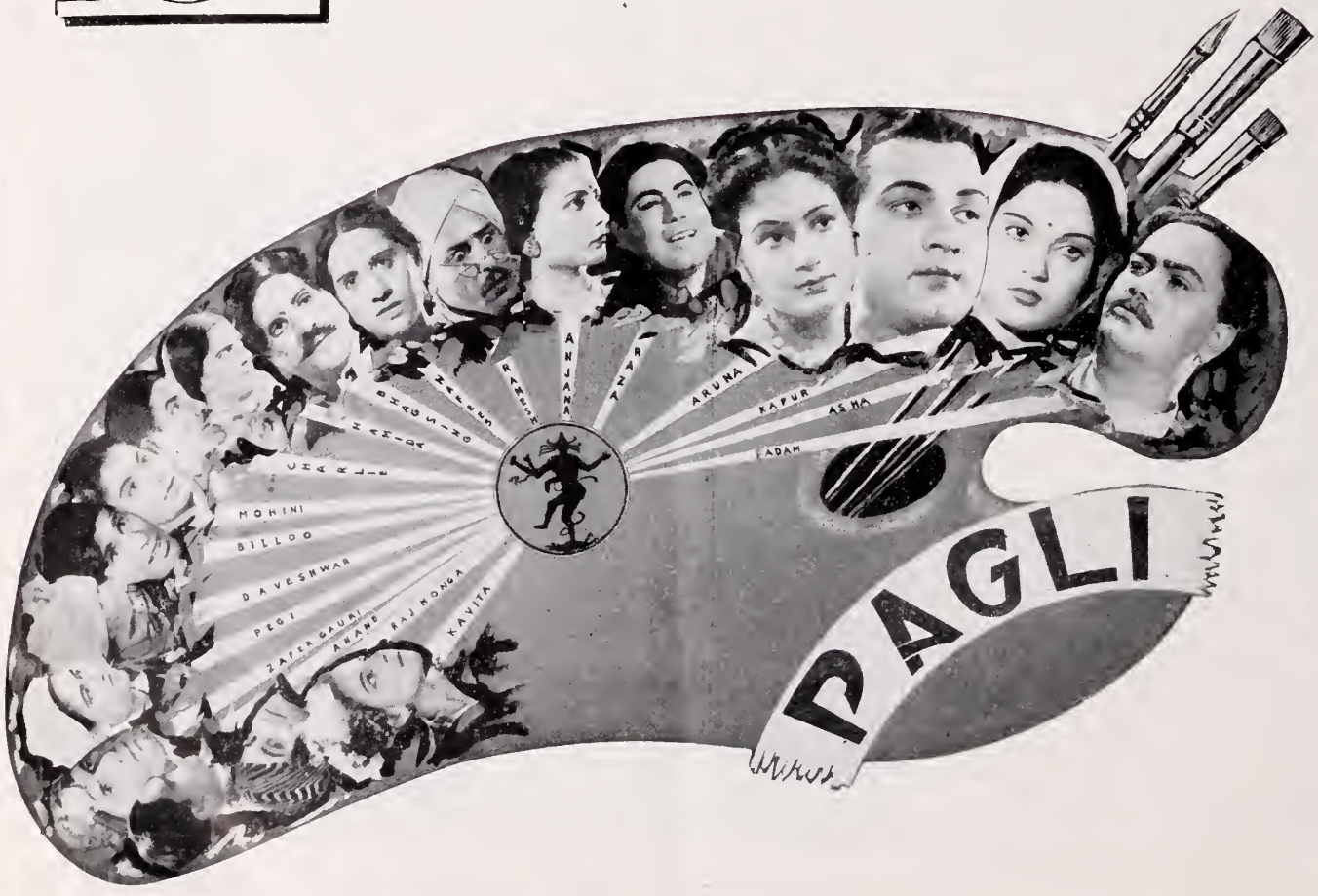


BIG BEYOND WORDS

THRILLING BEYOND BELIEF

Starring:—ARUNADEVI – S. KAPUR
ASHA – RAZA – PADAM – ANJNA

Direction: SHANKAR MEHTA ● *Music:* JHANDE KHAN - GOBINDRAM



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yan, is soon set afloat about Indira and Vijay and very soon their life is made miserable.

The child is born and thus provides some more fuel to the scandalous fire.

The other angle of the drama, Ranjit, swims back to the shore when the ship bound for Andamans meets with a storm and is lost. Ranjit is reported dead. He soon returns to find his 'widowed' wife playing with the baby with Vijay playing the god-father. Poisoned by the talks of the passers-by, Ranjit misunderstands the situation and makes an appearance before his wife and kidnaps the child to punish her.

The other angle of the drama, Vijay, is now making an attempt to exonerate Ranjit in view of some evidence accidentally found.

When Vijay returns home he finds Indira heartbroken at the loss of her child.

We now come to a court scene where several emotional situations are thrashed out and where Ranjit turns up accusing Vijay of disloyalty

The whole thing, however, clears as quickly as a monsoon cloud disappearing, and peace and love are once again restored between the friends and their sweetheart.

As I have said before the story had some good basic dramatic material but it was never used to good purpose all throughout.

It was necessary to establish the cultural and family background of Indira. Showing a sick man as a father was not enough.

Likewise, the close friendship between Ranjit and Vijay was never properly established and they stumbled into the picture more as rivals in love than as Damon and Pythias which the picture seeks to portray.

Ramnarayan's interest in Indira is too distant and detached to make his love for her such an obsession as to commit serious crimes for obtaining her. He does not meet Indira even once nor does he ask her father for her. He is introduced in a dancing girl's house and that's where he remains throughout. His other credentials in life and society are not presented at all and his character role gets no stable dramatic foundation.

The singing girl, introduced in the picture, remains throughout a superfluous compliment to the story.

There are many other situations which in the hands of a capable scenarist would have yielded more human and logical drama than they do now.



Mr. K. M. Muitani, our popular motion picture technician, has floated a new producing company, Praja Pictures Ltd.

VERY POOR DIRECTION

Coming to the production values, the most miserable part of the picture is its very poor direction. In the beginning Manibhai Vyas showed some promise of becoming a useful director, but in this picture he has degenerated into an almost useless one. Even his shot takings, which were pretty good previously, have been clumsily bungled. I am afraid Manibhai will never make a good action director where human emotions and psychology are concerned.

Photography and recording of Ranjit are definitely on the down grade and this picture provides one more proof.

The music of the picture can be called pretty good. A couple of tunes given to the singing girl are excellent, but they are wasted on a poorly directed picture.

From the players Motilal sparkles continuously with a very natural performance. I should suggest that in future big close-ups of Motilal be avoided for obvious reasons. The lad gets better justice in mid-shots.

Rama Shukul has done well too but I wish he had not swallowed so many of the words from his dialogues.

Madhuri is hopeless all round. She is made to sing a duet with Motilal and they make a perfect unmusical team. Can't we be spared the "music" of these two. After all people who pay for the pictures don't bear any ill-will towards the producer, then why should they be punished thus. Imagine, if you can, Madhuri and Motilal singing and think of the bathos created.

Well, if you don't mind a few glaring flaws in the story, you may see 'Iqrar' in which a few songs are well sung by the ghost voice of Rajkumari.

W H Y ?

"Why should the United Nations provide shipping space to bring into the country raw film stocks if the Indian film industry doesn't contribute to the war-effort of the country?", ask some leading Americans in our country at present.

It requires a lot of blood and toil to steer a ship to safety through U-Boat infested waters.

Is all this sacrifice to be made so that a few may make some money in motion picture production?

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A PICTURE OF MAXIMUM ENTERTAINMENT

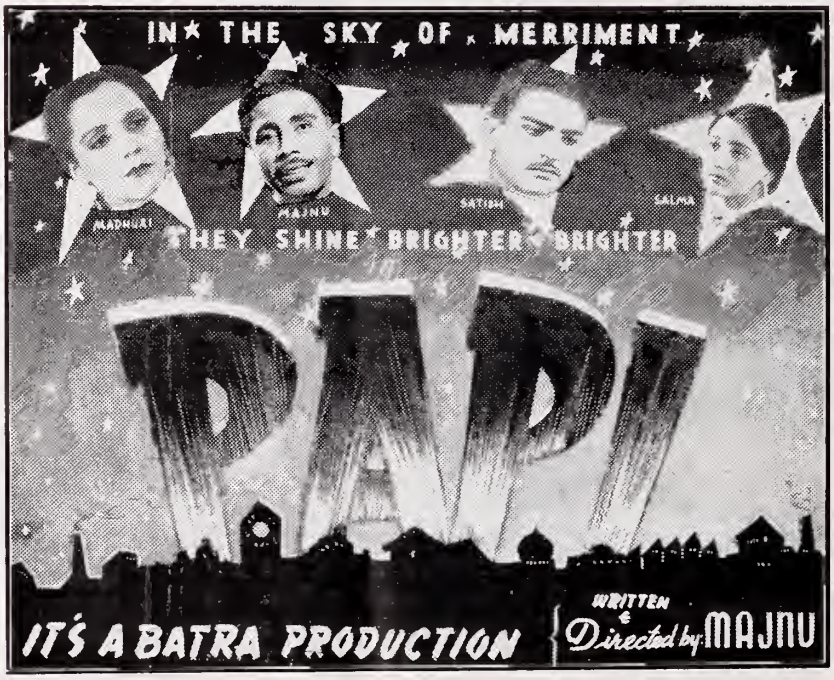
Starring:

MADHURI and MAJNU

with BATRA, RAMLAL, SALMA

WRITTEN & DIRECTED BY:
MAJNU

SUPERVISION: **ROOP K. SHOREY** MUSIC: **AMARNATH** (H. M. V.)



Our Next: **EDITOR** (HINDUSTANI) **JINDARI** (PUNJABI)

BATRA PRODUCTIONS, LAHORE.

FOR N. W. F. P.:
DEVDARSHAN PICTURES, LAHORE.

FOR DELHI & U. P.:
SEXENA & CO., DELHI.

FOR BENGAL:
R. S. CHANDANMULL INDRAKUMAR.
CALCUTTA.

"Apna Paraya" Fails To Appeal At Swastik!

Shahu Modak Gives Still Another Silly Performance!

With "Apna Paraya", the curtain rings down on the production activities of the National Studios, which at best proved a misadventure. Among the 15 pictures produced by them, hardly three, namely—"Woman", "Puja" and "Lalaji" attracted any attention. The rest have contributed to the crowd of rotten pictures which India produces so often and with such fatal regularity every year.

No sensible producer, or for that matter any producer in his right senses, would have selected the story of "Apna Paraya" for a motion picture. This theme has been exploited on the screen so often, that it should have been rejected at first sight, but somehow, Story-writer Khatib, seems to have got round some people and sold his stuff to enable the National Studios to produce a more rotten picture on an already rotten story.

The surprising feature of the picture is its direction by Ramchandra Thakur, who prides himself on being a M.A. of the Bombay University. These university-degreed gentlemen in the industry, who never lose an opportunity of marshalling their educational qualifications, have for some reason or other failed miserably in their pursuit in the motion picture industry in India. Ramchandra Thakur despite his high sounding M.A. is no exception to the statement. Had the university M.A. been some index of a man's real competence, Motion-Picture-Director Thakur, would not have taken up a subject like "Apna Paraya" which has been so often chewed by several others and turned it into a new mess—and an unholy mess at that. It will be a mercy if these degreed-gentlemen of the Universities did not display their degrees so prominently after their names, because University degrees are no proof of their motion picture efficiency. By displaying these degrees they only help to heap a lot of ridicule on themselves, because people expect from these educated persons something better than from the uneducated ones.

A TIME-WORN STORY

Coming to the actual story of "Apna Paraya", it is the time-worn slant on the England-returned youth who comes back to his country and finds everything distasteful, including his wife married during his teens.

APNA PARAYA

Produced By:	*National Studios*
Language:	*Hindustani*
Story:	*Khatib*
Screen Play:	*R. Thakur*
Dialogues:	*S. Kalla*
Songs:	*Pandit Indra*
Photography:	*K.Mistry*
Recording:	*Kaushik*
Music:	*Anil Biswas*
Cast:	*Modak, Hansa & others.*
Released At:	*Swastik, Bombay*
Date of Release:	*16th April '43*

Director: R. THAKUR, M.A.

One such fellow by the name of Vasant, returns from England and finds that his wife is no longer suitable for him as he is already in love with a sophisticated college girl called Laxmi, who has been overseas with him. He refuses to meet his wife and thus provokes the anger of his parents and ultimately leaves his parents' roof to fend for himself.

Vasant now meets with the usual adventure of being kicked about and then begins the time-worn crop of motion picture coincidences which bring the husband and the wife together without one knowing the other. This silly chain of coincidental sequences has pulled down to dust the best producers in our country, and Ramachandra Thakur is no exception. At an uncle's place Vina meets Vasant as the tutor, and they fall in love with each other. All the time Vina knows she is a married woman and is supposed to be loyal to her husband.



In "Panghat", a Prakash picture, Ratnamala proves herself the best-looking pot-carrying maiden at the well.



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Nevertheless, she carries on with Vasant, nursing a secret love for him. In the meantime, through one of those silly coincidences, news comes to the family that Vasant meets with a train accident and dies. Now Vina who had never seen her husband considers herself to be a widow. But at this time Vasant, who knows the secret, overwhelms his wife by disclosing that he is Vasant. This disclosure creates some more silly situations landing Vasant in a police lock-up, and all other odd places. But ultimately the whole thing is cleared not only to the utter relief of the players in the story, but also to the utmost relief of the spectators in the cinema.

Assuming for a moment that the story of this picture is silly in the extreme, and has not a trace of recommendation in it for motion picture production, we would like to know how Ramchandra Thakur M.A. allowed his heroine Vina, an old fashioned married woman to carry on with a stranger like Vasant, as he was supposed to be, till a certain stage in the story. In doing this he allows the man to carry on with a married woman an illegitimate emotional intercourse and thereby shakes to the very foundation the piety and sanctity of the traditional institution known as the "Hindu Wife". The whole affair is rather reactionary whichever way you see it. An attempt will be made to explain away this situation by saying that after all the players were husband and wife. But this is no excuse for a temporary emotional dishonesty on the part of the Hindu wife, who is considered to be a holy of holies among the women of the world—at least that is what our motion picture producers are trying to tell us for the last quarter of a century.

The production values in the picture are utterly useless and nowhere do we find a single sequence well and logically developed. The most amateurish motion picture technique has been used to present this silly story with the result that the original silly stuff looks utterly stupid by the time it comes to the screen. The only relieving feature in the story is a couple of songs written by Pandit Indra. We would however, advise the learned Panditji to keep his hands away from composing Urdu gazals.

The dialogues of the picture are rotten and so are the photography and music.

THIS "SHE-MAN" MODAK

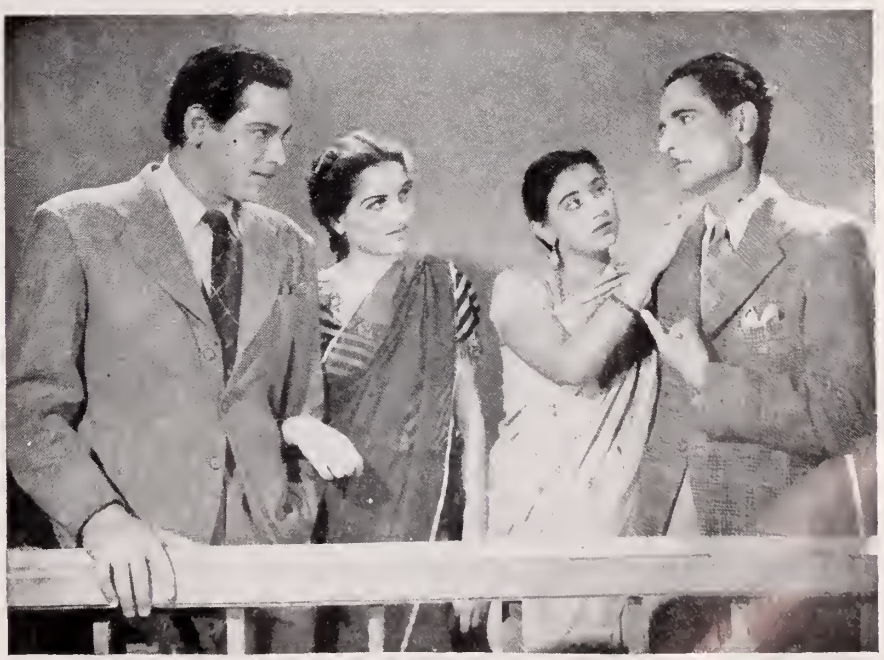
Coming to the players themselves, we do not find anyone useful for the picture. Almost everyone without an exception has given a stupid performance. Shahu Modak proves himself useless once again with his effeminate gestures and his rushing delivery of dialogues. This fellow has no business to talk Hindustani, as his tongue seems to be twisted for the purpose. It would be a great mercy if he leaves the language alone, and not continue murdering it from picture to picture. Modak is such a bad advertisement for the sweet-sounding Hindustani language.

Hansa Wadkar gives a pitiable performance and it takes full two hours for her face to grow on the minds of the audience. By the time one comes to like her face, the picture is over. Hansa's face is peculiar for its blank expression. Through joys and sorrows she maintains a steady ascetic expression giving one the impression of looking upon a dead face.

After Hansa, comes Urmilla—that woman with a pomegranate face. There are so many ditches in this woman's face that she makes herself highly unsuitable for motion picture acting. It is a pity that girls like these are allowed to spoil raw films in these times on the Indian screen.

The only one we liked amongst the crowd of useless players was Sankatha in the role of Jivan Sheth. He is less stagy than ever before and gives a pretty good performance in a couple of good situations.

There is nothing in the picture worth-seeing. The picture amply proves how motion picture producers are wasting their money and time on something no one would like to see.



"Prem Sangeet" of Shalimar promises to be a humorous drama with pairs like that.


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SUPREME FILM DISTRIBUTORS (Bombay)

Distributor Chunibhai Desai is a very busy man these days and he shows a lot of resourcefulness not only in securing new pictures, but also in releasing them under the severest possible handicaps. Recently he has converted the erstwhile Diamond Talkies of Bombay into a first run cinema and re-christened it as Kamal Talkies. The first picture which will be released at this newly named cinema will be 'Muhabbat' produced by Laxmi Productions.

Another picture which Supreme will be releasing in the city at the Royal Opera House somewhere in the second week of June is "Khamoshi' starring Romola.

SHREE FILMS (Bombay)

Lila Desai has been given the steller role in 'Paraya Dhan' a subject which is being produced in Hindi and Bengali under the direction of Nitin Bose. The supporting cast is led by Maya Banneriji and Radha Rani, a well-known radio singer from Calcutta.

The maiden production of Shree Films 'Ramanuj' directed by Debaki Bose will be soon released in the city.

LAXMI PRODUCTIONS (Bombay)

'Muhabbat' featuring Shanta Apte and Pahari Sanyal will be released very shortly in Bombay. A new picture that has gone into production is 'Kadambari' which is a famous drama from the ancient Sanskrit literature. The cast includes Shanta Apte, Pahari Sanyal, Hansa Wadkar and others.

The picture will be directed by Nandlal Jaswantlal.

AMAR PICTURES (Bombay)

Producer-director Surendra Desai, "Bulbul" to friends, has just completed 'Paigam' with Sadhona Bose in the lead. 'Paigam' is an all-singing all-dancing picture in which Sadhona Bose dances to the music of Surendra and the picture is reported to have completely satisfied its director.

Another picture which they are shooting is called "Adab Arz".

BASANT PICTURES (Bombay)

"Mouj", a maiden social story is fast nearing completion and has Pahari Sanyal, Kaushalya and others in the cast. It will shortly come to the screen in the city.

SWASTIK INDIA LTD. (Bombay)

After a long time this influential distributing office is now releasing one of the latest pictures in the town: "Ishara" produced by D.R.D. Productions. The story of 'Ishara' has been written by Dewan Sharar, the well-known international writer and the picture is expected to run very well seeing that the publicity of the picture is being handled by Mr. Vasantrao Marathe who has already made a unique name in motion picture publicity. The picture will be released at the Swastik Talkies in Bombay.

The other two pictures which are handled by this distributing office are 'Badalti Duniya' produced by Murari Pictures and 'Rahat' produced by Kirti Pictures.



The way Nur Jehan looks, she fits in as the heroine of "Pyar", a social story of Navin Pictures.



PRADEEP PICTURES.

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North:—Messrs. Oriental Film Exchange, Delhi.

C.P.C.I.:—Messrs. Popular Films Ltd., Bhusawal.

South:—Messrs. Standard Pictures, Bangalore City.

Overseas:—Messrs. Suresh Films Distributors, Princess Street, Bombay.

SHALIMAR PICTURES (Bombay)

Producer Ahmed has completed 'Prem Sangeet' and is reported to have added to it one of the best martial songs ever seen or heard on the screen. The song is written in a nationalistic strain and is likely to become almost a national anthem for the present times.

It is reported that the co-operation of the military has been secured for shooting this song and with such elaborate preparations 'Prem Sangeet' promises to be one of the remarkable successes of the screen.

On the sets we find the 3rd production of Mr. W. Z. Ahmed called 'Mun-ki-jeet" It features Neena and Shyam and it is a story quite remarkable for its unusualness.

BOMBAY TALKIES (Bombay)

Madam Devika Rani is a very busy person these days seeing that the whole of India is now looking at her and watching carefully her future activities.

She has gone to the sets with a new picture which is a social story and in which she takes the stellar role after a long time. The picture is being directed by M. I. Dharamsey.

FAZLI BROTHERS LTD. (Bombay)

Producer-director S. F. Hasnain reports to us that he has completed "Fashion" and made it an ultra-modern streamlined social picture. The way Mr. Hasnain speaks about his picture, one becomes slightly suspicious, but seeing that he has worked very hard for the last six months it is quite likely that 'Fashion' must have become a remarkable picture.

Director S. Fazli has started his new picture called 'Bhai Bahen' which is another subject of Hindu-Muslim Unity.

RAJKAMAL PICTURES (Bombay)

The final sequences of that stupendous, classical production "Shakuntala" are now being shot by Producer-director Shantaram. Jayashree has been given her rest after her laborious times in the studio for the last three months. This picture is expected to be completed by the end of June and will be on the screen sometime in July.

Another picture that is being simultaneously shot at this studio is 'Mali', under the direction of Keshavrao Date.

ANAND BROTHERS (Bombay)

'Zamin,' a social story has been completed by this studio and the producers are negotiating distribution rights for different provinces.

These producers had advertised the film biography of 'Guru Nanakdev' but it seems that the same cannot be produced as the religious susceptibilities of our Sikh brothers are likely to be hurt in doing so.

RANJIT MOVIETONE (Bombay)

'Iqrar' was released at the Royal Opera House during the month and many a person thought that it had a good basic story wrongly handled.

Director Jayant Desai has completed 'Bansari', a romantic musical comedy starring Ishwarlal, Shamim and Charlie. Another picture which he hopes to complete very shortly is 'Tansen' featuring Saigal and Khurshid. Still another picture that is now nearing completion is "Shankar Parvati" featuring Sadhona Bose and under the direction of Chaturbhuj Doshi. Another Ranjit director, Kedar Sharma, has completed 'Gouri' and is now busy with 'Vish Kanya' starring Sadhona Bose and Surendra.

Several other pictures are also scheduled for production in the Ranjit Studios some of which are called "Kalidas", "Vikramaditya and "Pagli Duniya".

KIRTI PICTURES LTD. (Bombay)

Producer P. B. Jhaveri, who is a wholesale merchant in motion picture production, has a number of pictures under production under different labels such as Navin Pictures, Kirti Pictures and what-not. Some of the pictures that are either under production or are completed are: 'Barat', 'Ashirwad', 'Rahat' and 'Parashuram'.

From these pictures, 'Parashuram' is supposed to be a grand mythological spectacle and is likely to pay its way tremendously well seeing that Prithviraj is doing the title role.

Wholesale-Producer P. B. Jhaveri is nowadays a very busy man having converted Kirti Pictures into a joint stock company with Seth



In "Vijaylaxmi", an Indian Art picture, Shobhana and Kaushalya team together to give excellent work.

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We cannot tell you what wholesale-producer P. B. Jhaveri will do next, but we can assure you that whatever he does, it will be sensational and different.

WARNER BROTHERS (Bombay)

Very few producers in Hollywood harness the film industry for the right purpose and we so often find useless pictures coming from Hollywood which have no other motive except that of light entertainment.

The history of Warners however has been different. They have always considered motion pictures as a very powerful medium of mass instruction and they have always used it rightly in giving pictures like "Emile Zola", "Louis Pasteur" and "Juarez". In keeping with their previous traditions they will be giving us some more pictures during the year and they are called "Casablanca" featuring Humphrey Bogart and Ingrid Bergman "George Washington Slept Here" featuring Jack Benny and Ann Sheridan and "Air Force", a war documentary which being historically true provides plenty of entertainment.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob sends us good news that his first picture 'Najma' has been passed by the Censors. Ashok Kumar who has played the lead in this picture this time acts a doctor almost to perfection while Kumar gives a fine portrayal of a typical Nawab from Lucknow. The female lead is taken by Veena who, we are told, looks exquisitely beautiful in this picture, and having seen her before we are inclined to believe this report. The music of the picture has been given by Mr. Rafiq Gaznavi and when we chanced to meet him sometime back we were told that it was the very last word in film music. Let us also believe that and wish Producer-director Mehboob every success.

UNITY PRODUCTIONS (Poona)

Of all the troublesome producers we have in the country, the most troublesome is that pair of intrepid young men known as Lahoriram Parasher and Rameshwar Sharma. While the first gentleman is the microphone of the second one, between the two we have been told a lot of their future plans.

Just at present they have completed 'Bhai Chara,' a theme on the good neighbourly relations between the Hindus and Muslims of the country. Another picture which they will be taking up, this time at Calcutta, will be 'Akbar the Great' in which the life of the great Emperor will be portrayed in all its grandeur and subtlety.

PRAKASH PICTURES (Bombay)

'Panghat' has brought in good reports from the different centres where it has been released in the country and now it is due for release at the Lamington Talkies in Bombay immediately 'Tasveer' leaves the screen. In 'Panghat' we find Ratnamala who makes another appearance with all her sweetness on the screen.

At the studios Director Vijay Bhatt has been steadily progressing with the shooting of 'Ram Rajya'.

EVERGREEN PICTURES (Bombay)

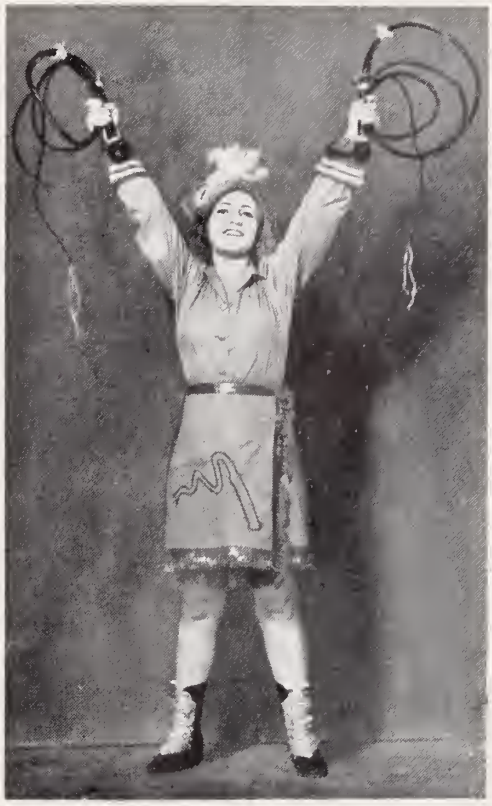
The eight Parsi partners who constitute this firm of Evergreens have managed among themselves to secure 'Rani', a picture directed and produced by Barua. This picture will be shortly released at the Super Talkies in Bombay and is expected to draw well owing to its popular music.

A couple of more pictures which these eight people have secured are 'Vijayalakshmi' and 'Angoori' produced by Indian Art Pictures.

A. B. PRODUCTIONS (Bombay)

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this company called 'Nadan' has been receiving several offers from different provinces. Mr. Husein Beg Mohamed is supervising the picture and finds it interesting work seeing that it has such an attractive cast. More than half the work has been done on the picture and it will be shortly completed.

GITANJALI PICTURES
(Bombay)

Their maiden production "Sawal" featuring Mumtaz Shanti and Ullhas is now fast nearing completion and is expected to be ready by the middle of June. The next picture which they have scheduled for production is called 'Dil' and will shortly go into shooting.

INDIAN ART PICTURES
(Bombay)

Whenever Journalist D. C. Shah gets spare time he drops in at our office and tells us tall stories about the Kashyap Brothers who are conducting the Indian Art Pictures. It seems that 'Vijayalakshmi' has been completed now and 'Angoori' is getting final touches. The very fact that Evergreen Pictures have secured the distribution rights of these two pictures proves that these pictures are going to be worth seeing. Because, Evergreens with their eight partners are not likely to be easily beguiled into a bargain without the pictures having sufficient quality.

KARDAR PRODUCTIONS
(Bombay)

The speed with which Producer-director Kardar is producing pictures is giving a headache to many producers in the country. Strangely enough, in spite of the speed, Kardar is giving successful pictures at the box-offices.

'Namaste' has been completed by Directors Sadiq & Sunny; 'Kanoon' has been completed by Director Kardar and now Producer-director Kardar is shooting 'Sanjog' a picture which stars Charlie.

Two more pictures are likely to go into production almost immediately, one directed by Sunny and the other directed by Sadiq.

KAMALROY PICTURES
(Bombay)

India's huge producer R. R. Roy has at last gone on the sets of 'Akbar the Great' at the Central Studios. With Kumar in the leading role he has already shot a number of sequences and it is reported that the picture will be completed in good time.

One of the cast that attracts attention is Vanmala who has been signed down for the picture.

NEW HUNS PICTURES
(Bombay)

As we go to the press we understand that 'Nagad Narayan', a social comedy, featuring Baburao Pendhar-



A glimpse from "Shakuntala": The Ashram of Kanva where Shakuntala spent her childhood and grew into classic womanhood.

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KANHAIYALAL
SANKATHA PARSHAD
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kar and Lila Desai has been completed in two versions by Director Vishram Bedekar.

Great things are expected from this picture and we are sure that it is going to prove a feast for intellectuals in the country.

NAVYUG CHITRAPAT LTD. (Poona)

'Pahili Manglagaur,' a social comedy, proved a tremendous success at the Central Talkies in Bombay.

At the studios they have completed "Ladaike-Bad" featuring Snehaprabha Pradhan and Shahu Modak. This picture is expected to come on the screen very shortly.

RAJA MOVIETONE (Bombay)

Mazaq', a social story, is ready for release. 'Panchhi', another picture which Zahur Raja is directing himself, is well on way towards completion. The story has been written by Abid Gulrays and features Zahur Raja, Radha Rani and others.

PURNIMA PRODUCTIONS (Bombay)

Director Kishore Sahu's social story 'Raja' which is incidentally the maiden production of this company has been completed and censored.

It is likely to be released at the Novelty Talkies very shortly.

ROYAL FILM CIRCUIT (Bombay)

Distributor V. R. Mehta is nowadays a very impatient person and very often he goes to the Majestic Talkies and wonders when 'Basant' will leave the screen. All this anxiety is because Distributor Mehta has got a marvellously spectacular mythological picture in 'Bhakta Vidur' which he wants to release and show to the people how beautifully Durga Khote has acted and Vishnupant Pagnis has sung.

PRADEEP PICTURES (Bombay)

Their maiden production 'Vakil Saheb' is being taken up by different distributors in the country. It is reported that the comedy element in the picture has appealed considerably to the different distributors who are competing amongst themselves to secure the rights of the picture.

Mrs. Kamalabai Manglorekar, the lady who is at the helm of the affairs is now busy perusing the script of 'Panna Dai' for her next production.

DIN PICTURES (Bombay)

Producer Fateh Din is now having a considerably less anxious time seeing that his picture 'Koshish' is fast nearing completion. It is being directed by Rafiq Rizvi and the theme is centred on the problem of Hindu-Muslim Unity in the country.

In the cast we find Yakub, Trilok Kapoor and others and the picture is expected to go a long way towards meeting the demands of the theme.

The next picture which Producer Fateh Din expects to produce is called 'Jhalak'.

BARUA PRODUCTIONS (Calcutta)

In India people are always interested more in other people's business than in their own. In keeping with this tradition rumours were spread that Producer-director Barua had retired from the motion picture industry. We are assured that this is not true. On the other hand he has started a new company called Barua Productions and his picture just announced is called 'Subeh-Shyam'.

Four consecutive pictures of Barua Productions have been secured by Mr. Lahoriram Parasher of Swastik Film Distributors of Calcutta.

MAHESHWARY PICTURES (Lahore)

Reports come to us that 'Pagli', their maiden production, has been completed and even Miss Aruna Devi who had come with a music party has left for Calcutta. It is reported that Aruna has not only given plenty of dances in the picture, but she has put in a lot of kick by supplying sophisication and dignity not divorced from sex and glamour. 'Pagli' is directed by Shankar Mehta and the producers expect it to be an outstanding success coming from the North.

PRAJA PICTURES LTD. (Bombay)

Director K. M. Multani, an old favourite with Indian audiences, has floated this company and has succeeded in selling a number of shares in Hyderabad and Gujarat.

The other day we had the good fortune of meeting Mr. Multani and discussing with him his future programme and, as he went on divulging the same, we were surprised at the extent and imagination in which things are planned for the future. Sometime in the month of July, Producer-director Multani will start the actual shooting of his maiden production and he tells us that his first story is remarkable for its realism and romance.

BATRA PRODUCTIONS (Lahore)

Their maiden production 'Papi' is fast nearing completion under the direction of Majnu. It is a story built round the life of a sinner who is reported to have gone about the world spreading his vicious designs and poisoning society. In the cast we find Majnu himself and Madhuri from Bombay. The music of the picture has been done by Pandit Amarnath.

PRAGATI PICTURES (Bangalore)

One of the latest pictures coming out of this studio is 'Harishchandra' produced in Kanarese. We are told that it has become a remarkable motion picture document bringing to the screen the glory of the ancient times in all its realism and splendour. In the cast we find Subbiah Naidu. Nagendra Rao, Lakshmibai and B. S. Raja Iyengar. Evidently these are names that count in the Kanarese world because we are told that the picture has been drawing well at all centres wherever it was released. We expect to review this picture next month as a special trial is being arranged for us in Bombay.

ADVANCE FILM EXCHANGE (Bombay)

'Ghar Sansar' which was released at the Novelty through these distributors has been doing very good business at this theatre. It is likely to run there for a pretty long time and is expected to be as successful as it became at Karachi.

MOHAN PICTURES (Andheri)

Director Gunjal is reported to have completed shooting of 'Dulhan'. The dialogues and songs of this picture have been written by Pandit Indra. Another picture that has been completed is 'Rekha' starring Lila Chitnis and Harish under the direction of Mahendra Thakore. The picture which is now in making is called 'Kiran' featuring Ashok Kumar and Leela Chitnis. This picture is being directed by Mr. Jagirdar who is reported to be doing his best for the subject.

NATIONAL THEATRES (Bombay)

Producer Shah is reported to have gone on the sets with his first picture 'Pistolwali' at the Jyoti Studios. Under the direction of Mr. Nari Gadiali this picture is expected to be a thriller and seeing that Romilla, that old favourite, is leading a very useful cast of quick-change artistes, we are inclined to believe the thrilling aspect of the picture.

As we go to the press we get a report that the court dispute which was going on between Mr. M. A. Mughni and Taj Mahal Pictures has been settled by compromise. By the terms of the compromise Mr. Mughni has been accepted as the producer and author of 'Ujala' and a sum of Rs. 2250/- has been paid in settlement of his claims against Taj Mahal Pictures.

It is quite a pleasant result seeing that Mr. Mughni, a quiet, hard worker has been able to succeed against a wealthy producer.

Already the distribution rights of the picture for the South and C.P.C.I. seem to have been taken over by Mr. Trivedi of Opera Pictures.

GIRDHAR BAHAR PRODUCTIONS (Bombay)

Under the efficient supervision and management of Mr. G. A. Thakur this new production unit is now producing 'Mohabat-ki-jeet' starring Nadia and Navinchandra. The picture is directed by Mr. Ramanlal Desai and it is evidently a fast thriller seeing that Navinchandra is there ready with a sword in hand.

EXCELSIOR FILMS (Bombay)

This is a firm of new producers who have started shooting 'Daughter of Hunterwali' featuring Nadia and John Cavass and others. The picture is directed by Mr. Homi Wadia and it is evidenty a fast thriller of the screen.

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JULY 1943

VOL. 9 **NO. 7**

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Save The Independent Producers!

For the first time in its history, the Government of India seems to have realised that we are facing a total war in which all the resources of the state have to be thrown in.

Acting quickly upon the practical suggestions contained in our June editorial, Mr. P. N. Thapar, I.C.S., Jt. Secretary of the Information and Broadcasting Department, New Delhi, visited Bombay during the last month and convened a series of conferences with the Executive Committee Members of the Indian Motion Picture Producers' Association.

Some of the producers, in keeping with their traditional bravado, tried to be smart for a time and attempted to avoid the important issue, under discussion. But Mr. Thapar's firm tact seemed to have won the day and now the Indian producers have agreed to produce 25 full length propaganda pictures in addition to 50 short propaganda features.

Some of those leading producers who were once militantly against the idea of helping India's war effort, were the first to capitulate when Mr. Thapar informed them in his mild but firm way that no raw films will be supplied to those producers who did not agree to produce war propaganda pictures.

In a minute the studio-owning producers, who have to maintain all-the-year-round overheads, were falling over one another to be accepted as producers of propaganda films.

The pitiable melee must have amused the I.C.S. officer a lot and he must have taken with him some unique impressions of our motion picture producers.

The Indian film industry had no other alternative but to fall in line with the proposal submitted by the Government of India, as the Shipping Assignment Committee had refused to provide shipping space for raw films, seeing that the Indian film industry had contributed nothing voluntarily to the country's war effort.



Between the two pairs of eyes it is difficult to choose the more beautiful. Jayashree has been called 'gazelle-eyed' before and she competes with the real stuff this time in "Shakuntala", a Rajkamal picture.

As a result of the number of discussions between the producers and the officials the following points seem to have been tentatively agreed upon between the parties:

1. That the Indian film industry should produce 25 propaganda pictures in one year to help the country's war effort. Out of these 25, one each should be in Tamil, Bengali and Telugu.

2. That the film producers who produce such pictures should be given priority of raw stock supplies and that raw stocks should be guaranteed to such a producer for 3 additional commercial pictures, thereby bringing the annual production quota for sound stages to four pictures per sound stage.

3. The studio owners have moreover guaranteed to the Government to produce 52 short propaganda features of 1000 feet, i.e. one short picture a year per studio, as there are 52 sound-stages in the country today.

4. That 40 copies of each of these short features would be necessary to keep 40 sectors of distribution circuit continuously supplied and the Government intend to fix up a rental tariff ranging between Rs. 30/- to Rs. 2/8 per week according to the importance of the station which hire the exhibitors will have to pay to the producers as their contribution to the war effort.

5. The Government will, moreover, be prepared to buy certain short films if the subjects of the same have been previously approved by them.

This is all very good and it is as it should have been long ago, when the war started. We congratulate the Government on their firm tact and the producers for their unwilling submission.

We must win the war by hook or by crook and the Indian film industry must do its bit to win it—even at this belated stage.

Let us now analyse the immediate effect of this tentative agreement between the Executive Committee of the producers and the Government.

In our opinion it was not absolutely correct of the Government to carry on the entire negotiations with the Indian Motion Picture Producers' Association as, at best, this is merely a provincial body and as such does not represent all India interests. There are other institutions such as: The Bengal Producers' Association and The South Indian Film Chamber of Commerce. Both these institutions should have been invited to take part in the deliberations.

Assuming for a moment that the Indian Motion Picture Producers' Association represents a major part of the Indian film industry, still it would have been more politic to have invited the other associations. It will be unfair if the decisions of the Bombay Association are to prove binding on the other provincial film producers.



Ashok Kumar wears the Khaki in "Kiran" a social story of Ramnik Productions.

On its own side the Executive Committee of the Indian Motion Picture Producers' Association took up an anomalous step when a handful of its members undertook to negotiate with the Government on a trade problem which vitally concerned every member of the Association. In fairness to the other members, the Executive Committee should have called an Extra-ordinary General Body Meeting and informed the other members of the impending Government proposals. The usual function of an Executive Committee is to carry out the routine work of the Association, but in such cases where the future of several members is in jeopardy, it was highly improper of the Executive Committee to assume to itself all the powers and the status that might belong only to the General Body.

The whole affair sounds like a conspiracy among leading producers owning studios against the have-nots.

Though the Executive Committee claims a membership of nearly eleven elected members, only six leading producers in: Rai Bahadur Chuni Lall, Sardar Chandulal Shah, Mr. Sohrab Mody, Mr. J. B. H. Wadia, Mr. Shankarbhai Bhatt and Mr. W. Z. Ahmed—continuously met Mr. Thapar. What happened to the other five? And what happened to the seventy and odd general members of the Association?

As was long suspected in certain quarters, immediately after Mr. Thapper's departure for New Delhi, the Executive Committee members who had carried on all these negotiations sat over the spoils and started cutting the carcass, and in doing so the studio-owners got all the meat and the independent producers were left with nothing.

Granting the Bengali picture to New Theatres, the Telugu to Gemini Pictures and the Tamil to Modern Theatres, the remaining 22 pictures were divided into two six-monthly production periods at the Executive Committee meeting held on the 8th June 1943.

The first lot was to produce 9 pictures in the first six months and the lucky producers, who have to produce a propaganda picture each and get raw films for 3 additional films are: 1. Minerva Movietone, 2. Ranjit Film Co., 3. Laxmi Productions, 4. Kardar Productions, 5. Amar Pictures, 6. Prafulla Pictures, 7. Navyug Chitrapat Ltd., 8. Rajkamal Kalamandir, 9. Prabhat.

All studio-owners!

The second lot who take up their own propaganda picture in the second six months and thus qualify for raw films for 3 more commercial films consists of 1. Bombay Talkies, 2. Filmistan Ltd., 3. Jayant Desai Productions. 4. Mohan Pictures, 5. Pancholi Art Pictures, 6. Prakash Pictures, 7. Shalimar Pictures, 8. Wadia Movietone, 9. Vishnu Cinetone, 10. Sunrise Pictures, 11. Atre Pictures.

All studio owners again with the exception of a couple who were studio owners till very recently.

That leaves only one picture to be produced, which picture has been generously given to an independent producer, Harishchandra Pictures

With priority of raw film supplies as the principal bait, one can not expect a different reaction from the capitalistic-minded film producers.

As it is, the independent producers in the country had already become a thorn in the side of the studio-owners, because of the substantial competition which the former have been giving to the lattter both in quality and quantity.

A state of mutual dislike has been existing between both for a long time and the studio owners have been waiting for some such opportunity to wipe the independent producers off the map of film production.

The Government of India seem to have provided them with that long-awaited opportunity now and it is no wonder that the Executive Committee of the producers, essentially composed of studio-owners has taken this opportunity to be vindictive towards the independent producers who have no approach to the officials.

But the Government must not allow injustice to be done to these independent producers who are a brave band of people and who often give the industry several outstanding pictures.

The following leading independent producers, who have several pictures to their credit, have been entirely left out of reckoning by the Association:

1. New Huns Pictures, 2. Acharya Art Productions, 3. Janak Pictures, 4. Chitra Productions, 5. Kirti Pic-



Neena, queenly and dignified, awaits public approval in "Prem Sangeet," the next release of Shalimar Pictures.

tures, 6. Silver Films, 7. Asiatic Pictures, 8. Fazli Brothers, 9. Sowbhagya Pictures, 10. Unity Productions, 11. D.R.D. Productions, 12. Purnima Productions, 13. Hind Pictures, 14. Mehboob Productions, 15. Anand Brothers, 16. Murari Pictures, 17. Pradeep Pictures, 18. Barua Productions, 19. A.B. Productions, 20. Gitanjali Pictures, 21. Kamalroy Pictures, 22. Indian Art Pictures, 23. Talwar Productions, 24. M.P. Productions, 25. Raja Movietone, 26. Vauhini Pictures, 27. Maheshwary Pictures, 28. Batra Productions, 29. Din Pictures, 30. Basant Pictures, 31. Girdhar Bahar Productions, 32. Navin Pictures.

These are some of the independent producers who are active in production now and have to their credit several pictures.

People like these have been left out of reckoning by the Executive Committee of the Producers' Association. On the other hand, "Filmistan Ltd." belonging to Rai Bahadur Chuni Lall, the President, gets the privilege of producing a propaganda film and the accompanying benefits, even though "Filmistan Ltd." has not produced its very first picture.

How can this inequity be explained away by the Association?

All those independent producers whose names we have mentioned above are also willing to produce war propaganda films and being the more enterprising ones, it is likely that they may give even better pictures than some of the studio-owning producers.

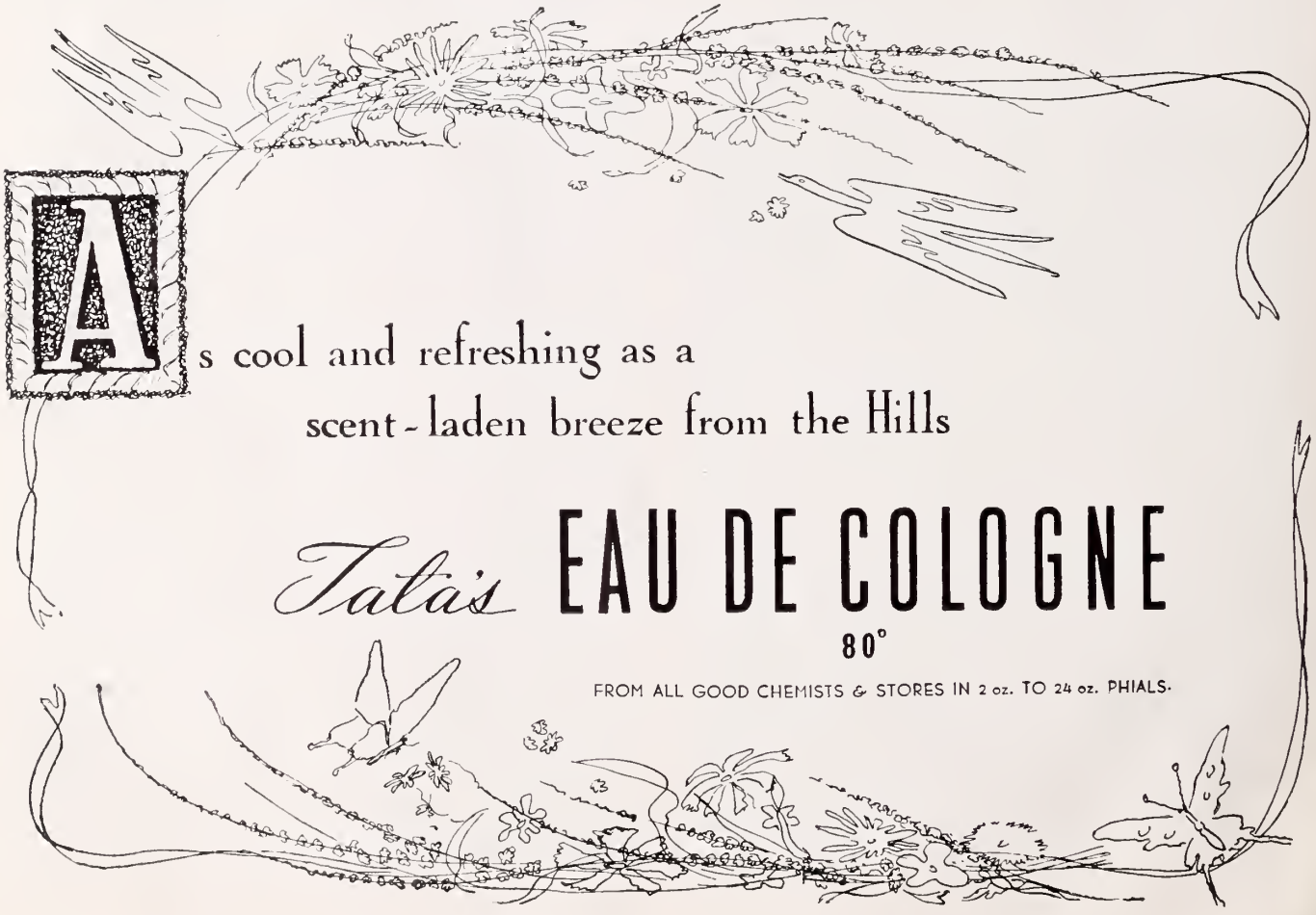
The Government of India wanted 25 war propaganda pictures. Here is a chance for them to get nearly a hundred pictures if all the producers in the country —studio and independent ones—are allowed to produce on the same terms which are now offered to the Association members.

We suggest that all producers, irrespective of their owning a studio or not, should be licensed by the Government and called upon to submit war propaganda subjects within a certain time.

A committee of censors may be appointed to select from this material 50 suitable subjects from 50 different producers and only to such selected producers a priority certificate may be given in respect of raw film supplies.

Unless some such equitable measure is enforced, we are afraid the independent producers will be wiped off the map.

And they are very badly needed.





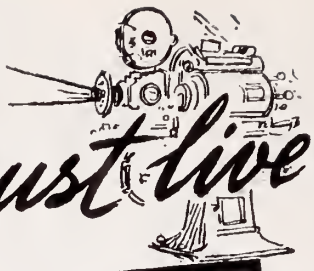
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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

RAW DEAL TO MUSIC DIRECTORS

India is not only a god-stricken country, it is also a music-mad nation. When an Indian is born he is ushered into this world with music and when he leaves on his final journey he steps out to the tune of the most ear-splitting music one can imagine. Between his entry and exit, there are numerous occasions on which music is requisitioned to cheer up his spirits. Thread-ceremonies, a thousand and odd pujas, birth-days, engagements, weddings and seasonal changes all call for loud and continuous music and dancing and it is therefore no wonder that the people of India are so acutely music-conscious.

Film producers are always wide-awake to this weakness of the people and they are often found paying more attention to the musical part of a picture than to the story-telling side.

We have had a number of pictures which have become huge box-office hits just because they had a couple of snappy popular songs. To quote the latest, "Jawab", "Kismet", "Panghat", "Basant". All these are music-sprinkled pictures and they run well because their music delights a music-conscious nation.

This aspect of motion picture success brings the studio music director into prominence. Only last month Music-director Ramchandra Pal wrote that music directors hardly get a free hand in executing their work. Does it mean therefore that most of the popular song hits which we get from time to time are merely products of happy accidents? While we are inclined to agree with Ramchandra Pal in so far as he complains about outside interference in the music director's field, we still feel that several song hits of our screen have not been so many accidental products but actually the results of correct efforts by the music directors.

More often than not the music of a picture has saved the picture from failing utterly. Without its thrilling music "Jawab", in our opinion, is so much celluloid junk.

When a picture becomes popular because of its music who gets all the profits? Always, the producer. Thousands of gramophone records are sold of a single song hit and thousands in coin are pocketed by the producers. The music director who created these popular song tunes gets nothing. Nor does the artiste who sings get anything. Nor even the word composer whose words caught the fancy. All the profits go to the producer, be they from the picture or from the sale of the records.

This, we think, is very unfair. If a producer gets a royalty on sales from the gramophone recording company, it is but fair that the music director and the artiste and the poet should share the spoils, as these are complimentary profits. If the producers will allow the music directors to share these profits, it is quite likely that we shall have in future thrilling music which we have never had before. After all though a professional, the music director is also in business and what can be a greater incentive to better work than a decent share in the profits.

Here is an angle which sympathetic and fair-minded producers ought to think about. If they start sharing their profits with their skilled workers, they are likely to be longer in business and better business at that.

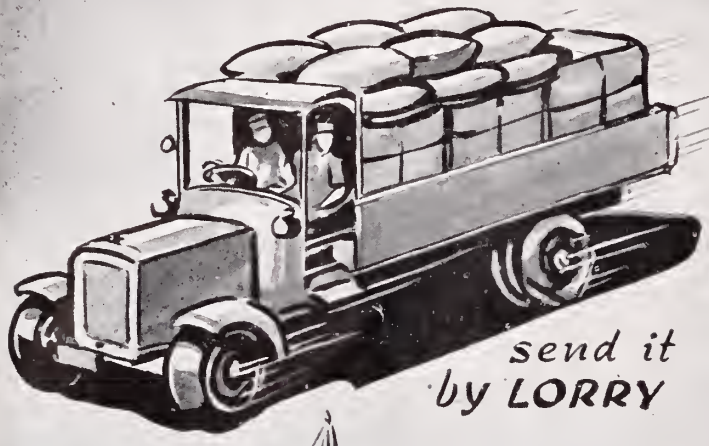


In "Nagad Narayan", a comedy of New Huns, Leela Desai radiates a new personality, never before seen on the screen.

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This photograph from "Fashion", a Fazli picture, is an eloquent proof of the world of difference in talent between two artistes. Here is Chandramohan, set tense to throttle Sabita, while Sabita takes it with comfort without a twitch of any muscle. She knows it is a motion picture "throttling" and Chandramohan doesn't mean it. Isn't Chandramohan's 'action' wasted when with his cat-eyes and strong throttling he ends by making the other party only more comfortable?

GHOST VOICES OF THE SCREEN

Talking of music we are reminded of the "ghost voices" that sing behind our play-back songs these days. Two particular voices have fallen on our ears a thousand times during the last year. They belong to the buxom Rajkumari and the tall Amirbai Karnatki.

These two singers have sung so many songs in so many pictures and on so many different faces that they have become the professional ghost singers of the screen.

Step into any picture-house anywhere in India and you will either hear Rajkumari or Amirbai singing —may be on Mumtaz Shanti's face, or through Madhuri's lips or for that matter on any face of any woman.

This ghost singing has become a regular racket with our producers and the quality of music in our pictures is steadily going down. Producers forget that a new voice has a new thrill and it is not so much the music as the emotional quality of the voice that appeals to the audience. These wholesale mechanical singing machines like Rajkumari and Amirbai get on people's nerves when repeated too often. And that is what has happened. They have been repeated too often and whosoever's the face, experienced film-goers spot the voice as belonging to one of these two. Once the identification has been done where is the emotional thrill in the music?

The producers thus defeat their own purpose. The producers must either find new singing voices if they are to go on with this ghost-voice racket or they must not give us so many phoney songs.

Everyone knows that our Madhuris and Sabitas don't sing. Where then is the sense in selling a falsehood? It is just bad business.

BUGS, RATS AND JEWS!

It was on the 30th May when we went to see a foreign picture at the New Empire in Bombay. Along with this picture was being shown an American propaganda short called "America sings with Kate Smith". Technically it was an attractive feature and the patriotic songs were put over by the buxom singer very beautifully. That little short film had entertainment plus propaganda.

Four times Kate Smith, the Singer, called upon the audience to join in on the last chorus, but the audience sat quiet and no one took up the vocal refrain. That audience was composed of a large number of military officers in the upper classes and a number of tommies in the lower classes. The thick military sprinkling was either Australian or British. Add to these uniformed people a number of local white men and women and don't forget a good number of white-skinned, bull-necked Jewish refugees who seem to enjoy the best things of life in India. The only Indians were I and my lady friend.



Kanaiyalal, that polished character actor, is trying to be sure with Kusum Deshpande in "Kiran", a social story of Ramnik Productions.



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The appeal of Kate Smith fell flat on these non-American white people and none of them showed any enthusiasm for the songs. Out of sheer spite the two of us decided to applaud after the reel was over. But when we did so, the white population round about looked as if saying "What is gone wrong with you two?"

If there were no Americans in the audience to feel insulted we at least did on their behalf. I think it is letting the brave Yankees down when we don't applaud their national sentiment which was embedded in those beautiful songs. After all the Yankees are doing a large bit for the war and it isn't fair to let them down so.

The most annoying part of the whole affair, however, was the behaviour of half-a-dozen Jewish refugees who were sitting behind us and talking loudly their foreign gibberish with their white cows brought from overseas. I gave them the frozen optic a couple of times but it was lost on those thick-skinned ill-mannered brutes who had stared Hitler in the face and lived to tell the story.

There is a lot of talk nowadays of bugs and rats in our theatres and the authorities are asked to take measures to exterminate these. I would, however, suggest that some measures should be taken to exterminate these fat-necked vulgar Jews who have come to our country as guests and are misbehaving in more ways than one. They seem to be worse than the bugs and the rats. The bugs and the rats, at least, belong to our country, but not these cowardly refugees who have run away from their own country in its hour of need.

Aren't there any Jews in the countries Hitler has overrun? How are they pulling on there?

Coming back to Kate Smith's songs, I feel that the white men in the audience didn't like the words of the songs.

One of the songs begins with "America I love you". Now, who would expect an Englishman to repeat that? Even Churchill hasn't so far talked about loving America. He is only friendly with America.

Considering things as they are, I think it is rather indiscreet on the part of the local film distributors to screen such shorts with so much of America in it. Englishmen usually like Americans to sing about England and something in that style would go better in India just at present, though Indians would think twice before joining in on the last chorus.

The poor Yanks!

RAI BAHADUR'S "FILMISTAN"

Rai Bahadur Chuni Lall has at last launched his "Filmistan" with his usual ballyhoo and once again his button-hole is in blossom.

Everyone wishes the old Rai Bahadur and his faithful band of assistants every success and we are sure that Rai Bahadur's producer, Mukerjee, will soon be giving us a new box-office hit at which work Mukerjee seems to have become an adept.

But in the enthusiasm of launching the new production concern, the old Rai Bahadur has made some incorrect claims in the advertisement of "Filmistan" which appeared in the *Times of India* of 29th May 1943.

In the said advertisement Rai Bahadur and his faithful band claim to be "the creators of "Bandhan", "Naya Sansar", "Jhoola" and "Kismet'.

In our opinion, this claim is entirely wrong. We think, the Bombay Talkies are the creators of these pictures and not any production unit employed by them. A picture is not created by a crowd of half-a-dozen people however good they be. A picture is the creation of a studio with all its thousand conveniences, tools and talent.

Rai Bahadur's claim therefore affects the business good-will of the Bombay Talkies Ltd. and they seem to have a good case of damages in a Court of Law against "Filmistan".

Old Rai Bahadur should really be a little more careful about such extravagant claims in future or he may someday unwittingly land his infant concern into trouble.

OUR ROMANTIC SCREEN!

A strange feature about the stories that come on the Indian screen is that all romance in life ends with the hero marrying the heroine. In fact, most of our film stories also end with this event which, in my opinion, is only the beginning of a grim tragedy we call life.



Asha supplies glamour in "Pagli", a social story of Maheshwari Pictures, Lahore.

All these stories portray the struggles of youth to get their mates for the bed. Having got them, they sing a song and ask the audience to go home, suggesting that their actions thereafter will be strictly personal and not such as to be viewed by the people.

Is this all the realism that life presents to our movie-moghuls? Beyond mating the male and the female—both in heat—and showing the pre-mating struggles, isn't there anything else left in life to show?

Is matrimony the end of life and romance? At least that is what the producers seem to tell us month after month if we are to believe what they show on the screen.

Take my own life for instance. I never had a youth for wild oats and romance. Married at eighteen I jumped out of childhood into responsible manhood. At nineteen my marriage yielded a child and then began the little tragedies of my own life, more emotional than any romance ever shown on the Indian screen.

Despite a married life, I had my affairs, my loves, my disappointments, my periods of starvation and unemployment, my share of troubles and illnesses, my quota of family quarrels and dissensions and what not. In short, my own life began after my marriage and my problems also stared me in the face after I called a woman my wife. Millions in our country must be in my position seeing that we marry early in India. But the producers have not tried to solve their problems.

On the other hand they have insulted this large majority by showing to them premarital tragedies and romances between two sucklings on life's threshold.

Producers like Shantaram who brag about realism in films in and out of season would do well to find their heroes and the heroines by delving into the lives of people after they have really started living their lives. They are the people who make a home and a nation—not the fresh sucklings with romantic baby-soothers in their mouths.

FILM MAKING IN THE SOUTH

The fourth annual report of the South Indian Film Chamber of Commerce is in hand. As usual, this useful institution has been very busy throughout the last year under the guidance of Mr. V. Rama Rao who was once mentioned by us as a very competent secretary for any public institution.

The Chamber has been able to secure many minor advantages for its members from the local and Central Governments and these efforts give evidence of a unity which is so difficult to obtain among varying film interests.

We however disagree with the attitude taken by the Chamber with regard to the footage restriction enforced by the Government bringing down all Indian films to a maximum of 11,000 feet. We think that this restriction is all for the good of the Indian film industry, be it of the North, of the South, of the East, or of the West.

In 11,000 feet plenty of human drama can be shown by skilled technicians and we do not think there is any reason to complain on this score.

The South Indian films with their previous marathon footage had always proved very boring and dramatically inconsistent and the new footage restriction ought to provide them with a long-felt trimming which they so badly needed all along.

S. S. Vasan, the newly elected president of the Chamber in his address to the Chamber considered the footage restriction order "as very unfair and unjust to the interests of the trade". He applied his usual financial mathematics and said that while the North Indian films suffered a cut of 14%, the footage restriction order had imposed a cut of 35% on the South Indian pictures. He called this "serious injustice". This is all just stupid and sounds "provincial" in addition. We are surprised at Vasan, a seasoned journalist, talking in this strain. He doesn't seem to have learnt much of the motion picture art though he has been three years in the business now.

We would advise Vasan to stick to his financial field, where his genius has been proved, rather than stray into the artistic field of motion picture making where he betrays only his ignorance.

Do the South Indian producers know that Walt Disney puts more human drama in a thousand-feet cartoon than what we find in a year's India-made product?

The Government need not listen to Vasan's prattle about this grouse. That footage restriction order is a blessing in disguise and it must stay as it is.



Suvarnalata and Leela Desai team together in "Inkar" a social story of Laxmi Productions.

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CLUES ACROSS

1. YOU can win First this simply by using your commonsense
3. Glue does this
8. Boy
9. Amaze
11. Flesh of ox, bull, or cow
12. Inexpensive
15. Employees this wages
16. Children like to this games
17. Twisted, distorted, as a face is with disgust
18. Opposite of shallow
20. A person often has to be very determined to succeed with——ideas
22. Man often suffers for misplaced sympathy by becoming this!
23. Bosses who this a lot are seldom very popular with their staffs
25. How agreeable it often is to give this to scandal-monger!
26. The more touchy a man the more likely he is to this quarrels
29. Seemingly some women find it hard to be happy unless they have a man to this on!
31. People whose habit it is to do this are seldom quite cured
33. Shamelessly pushing himself often brings a person this in the social world
34. It often pays to be this in business dealings with hypocrite

CLOSING DATE, JULY 23rd

N.B.—The Entry Fee is Re. 1 per Square. Every two Re. 1 Squares submitted by the same entrant entitles the latter to one "Half Fee" Square. The Square below is for practice purposes only.



272

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THE ILLUSTRATED WEEKLY OF INDIA

of July 4th or July 11th

CLUES DOWN

1. Tidy person doesn't like things out of this
2. Hasty, incautious
3. Soldiers marching on parade should keep in this
4. One of five small members forming front part of person's foot
5. Scene of horror, hell
6. Chance of loss or injury (Reversed spelling)
7. Give out or reflect light
10. One can sometimes tell from strange handwriting that writer is not this
13. Jumbled spelling of *weep*
14. Share the *Illustrated Weekly* with other competitors and save this!
17. Good political leader knows public this
18. Put off till later
19. Modern maid is inclined to be dissatisfied if she hasn't got one!
21. If solving *Commonsense Crosswords* were not this they would not be so popular
24. You get water from this
26. How hard it often is to this person who is convinced he's hopeless case!
27. Generally speaking, life in this is nothing like so hard as it used to be
28. Direct cause of many a weak character going to pieces
30. Often due to overeating
32. Think well before you utter word that is this oath

Blank Entry Forms usable for *ANY* Commonsense Crossword puzzle available in books of 24 Entry forms for Re.1/- post free from News Agents or direct from the Publication Department, "The Illustrated Weekly of India," Hornby Road, Bombay No. 1



Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Jagdish (Nairobi)

What is the name of the new picture which Bombay Talkies are producing after "Kismet"?

The Bombay Talkies name their "babies" after they are born. Others name the "baby" first and set about creating it.

Bhaidu Sanyal (Patna)

Is Nimbalkar of "Bharat Milap" the same man who is known as a cricketer?

Heavens, no! This screen Nimbalkar has never handled a bat nor caught a ball.

Is Anjali of "Uljhan", the same as Durgesh of "Pardeshi"?

Very same. Ranjit people give their own names to their stars which don't suit other producers. Very often the Ranjit people bring an old face, give it a new name and imagine they have brought to the screen a new star. I wonder why they have not renamed Saigal yet.

I want the present address of Shobhana Samarth?

Shah Baug, Peddar Road, Bombay. She often stands on the 1st floor verandah and you can't miss her.

Miss Shyama Dara (New Delhi)

The device of "Play Back" may be an advancement in the technical sphere, but it has been abused by modern film producers. To what extent can it be justified in moral terms?

You can't be strictly moral about motion picture making. A motion picture is an optical illusion in itself and the flickers cheat the human eye every time. However, I agree with you about the abuse of the play-back technique, seeing that our Madhuris and Sabitas are shown as singing lilting songs when they can't even croon in their bathrooms. This is considered a permissible fraud as everything about the motion picture industry is. Do you think that the glamour girls you learn to love on the screen are as beautiful in life as they look on the screen? Ninety per cent of them are ugly and I know.

Iqtida Ali (Lucknow)

Who sings better, Leela Chitnis or Khursheed?

Leela Chitnis doesn't sing. So the question of Khursheed singing better does not arise.

Do you think Ashok Kumar is India's best, most popular and highest paid star?

Not the best. He is the most popular today. As regards payment, there are others earning more.

J Merwanji (Guntakal)

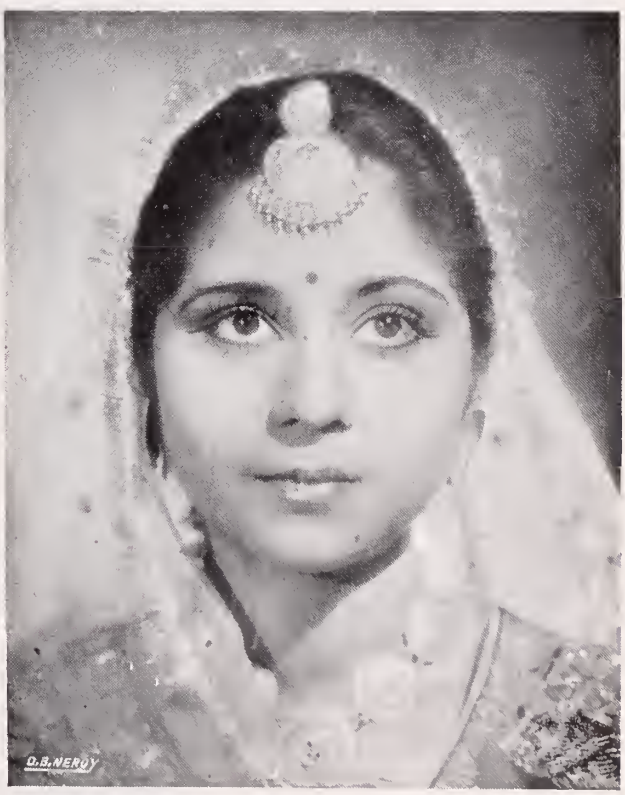
By the way, how is it that producers persist in giving Leela Chitnis a maiden's role when she positively looks old?

Producers do many other wrong things. This is just one of them. May be, that in the eyes of some she is still young or their eyes are too old to see anything younger.

Abinash Chandra Varma (Allahabad)

Why don't you interview Mr. Jinnah? Are you not interested in the prospects of your industry in "Pakistan"?

Since that famous letter of Gandhiji to Mr. Jinnah and Mr. Jinnah's subsequent utterances, I have lost all respect for the man whom I had once wrongly thought to be a fighter. I don't wish to waste any space on him. When "Pakistan" gets



Kamla Chatterjee, a new comer, makes a good impress in "Shanker Parvati", a Ranjit picture.

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going, we shall export Mr. J. B. H. Wadia, M.B.E. with his Nadia troupe to that new land and he will give them what they want in films and entertainment. "Pakistan" won't be such a headache. It is the rest of Hindustan we are at present worrying about. People in Hindustan, both Hindus and Muslims, will require some intellectual entertainment.

R. Kumar (Aligarh)

I extremely like the Muslim Punjabi dress on girls. Why don't you advise our glamour girls to wear it on the screen?

In trying to find out the reasons of "Khazanchi's" sensational success, producers in Bombay dressed their screen dames in the most gorgeous Punjabi costumes. Why, they even made the elderly Durga Khote dance about in that dress in "Tasveer" and everyone laughed. Many girls stepped on the screen in that dress and yet the pictures failed. Then came "Zamindar" which despite the dress didn't do as well as was expected. So the Bombay producers pulled off the trousers from those ugly legs which are monopolised by our stars and put them into saries again. Now those Punjabi costumes are worn by our over-developed stars in streets and clubs, and what a sight they present.

Ashvinikumar Thacker (Mombasa)

Can you tell me why old people are generally against the film industry?



Padma Bannerjee, a new comer, comes to the screen in "Age Kadam" a social story of Acharya Art Productions.



In "Vijay Laxmi" a social story of Indian Art Pictures, Shobhana gives some new drama.

Because they missed it in their own youth. We didn't have motion pictures and glamour girls when some of these old fossils were young. They had to fall back upon ordinary singing girls for their mental romance.

T. P. Rajput (Rupaidiha)

Where is Naseem nowadays?

Her services have been lent by Mr. Ehsan of Taj Mahal Pictures to Rai Bahadur Chuni Lall of "Filmistan". She will be starring with Ashok Kumar in their first picture.

What are the qualifications of Director Shantaram?

To be able to do something better than any other director in the industry. Shantaram is the ideal other directors try to reach.

I came to know that you have fallen in love with a new film star. Is it true?

It is true that I am in love but never with a film star. I don't mix up my business with my personal life. The person I love is an angel though she keeps on saying that she is not.

Narendra Singh (Rajpipla)

Where is Director Nanda nowadays?

After completing "Ishara", he is unemployed, I think. Unemployed Punjabis usually hide their faces. They don't like daylight.

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ANGOORI

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Directed by : **MAHESH KAUL**
Produced by : **L. K. SHUKL**
Music : **G. M. DURRANI** (A. I. R. FAME)

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As "Emperor Akbar" in "Tansen", a Ranjit picture, Mubarak makes history repeat itself.

If actors like Zahur Raja, Nazir and Kishore Sahu have become directors why don't Motilal, Prithviraj and Chandramohan take up direction?

They will in good time. Don't worry. When people stop seeing their faces, they will teach others to make faces for them.

Miss Dipti Roy (Hazaribagh)

A dear friend of mine who returned from Bombay has fallen head-over-heels in love with Protima Das Gupta. She worships Protima. I am afraid one day she might be disappointed. Has Protima a heart?

Anatomically she should have one, emotionally —well, I shall examine her and let you know. Protima is also a very dear old friend of mine but I meet her once in a blue moon and then, too, it is a very rowdy meeting.

M. S. Gouda (Uchchangidurgam)

What about Debaki Bose?

What about him? Is he gone mad or anything like that? He must be somewhere in Bengal. These are war times and I can't give you the exact address.

You are not reviewing Minerva Pictures? Are they not worth seeing?

Excepting "Sikandar", which was an excellent picture, I have reviewed all Minerva pictures. Where does Sohrab Modi produce any pictures for me to review them? He has been on "Prithvi Vallabh" for over a year now. When it is released, I shall tell you how it is.

Who is the best dance instructor in films?

Mr. V. Shantaram. He told me so himself and I believe him because once upon a time he used to dance on the Marathi stage.

Omar Ayob (Mafeking)

Which is the biggest box-office hit of 1942?

"Basant" produced by the Bombay Talkies Ltd.

K. T. Mirchandani (Jhikagali)

The kissing part of "Pahili Manglagour" will definitely harm our women-folk and I disagree with your praises showered on this picture.

More harm is being done to our women-folk because they are not being kissed enough. The kisses which are given so freely in the pre-marital stage are forgotten in the subsequent married life and our women, therefore, lose all the shine on their face. We smell a flower oftener after picking it off the tree. That is what we should do with women if their fragrance is to pervade human life. You are a Sindhi, why are you on the wrong track? If you start talking like this the Sindhis in our city clubs will faint. There is nothing immoral about kissing. It is a natural expression of one's



In 'Adab Arz', an Amar picture, Director Virendra Desai has put little Nalini Jaywant in this costume, probably to get a tom-boyish delight out of her.



Western Electric is universally known as the world's largest manufacturer of telephone equipment. Today its engineers, in collaboration with those of the Bell Telephone Laboratories, are developing new and improved types of talking motion picture sound equipment. Day in and day out, they are devoting their great resources to research — thinking, planning, experimenting — to create better and still better equipment for the industry after the war.

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When the time comes for better motion picture equipment to be provided, Western Electric will provide it.

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which marriage with you probably provides. You have the privilege of falling in love, though a married man, yet you have no right to let down your wife. Your wife is your first responsibility being a previous liability. If the other girl loves you as much as she pretends to, she should be able to reconcile with your present married status and marry you despite your having one wife living. If your own feelings are genuine both the women will soon learn to respect them and there will be no trouble, provided you are a man of strong will. But if you are a nervous shuttle-cock, two wives will give you the taste of hell on earth. A Mahomedan can marry four wives. So you have three more to score. Never, however, build a new home on the ruins of an old one if you can't build a new one side by side. A strong man can build two homes and be happy in both, if the women truly love the man and understand him.

Miss Indu Sethi (Lucknow)

When will you celebrate your Sushie's birthday?

On the 20th October every year. Have you any objection?

Raja K. Ramachandra (Ramachandrapur)

Do you expect Devika Rani to give us better pictures now that the Mukerjees, Ashok Kumar and others have left her?

What about "Basant" which she produced all alone without these people? In my opinion it is the best picture the Bombay Talkies have produced in recent years.

A. S. Mahindra (Rawalpindi)

Can a Sikh gentleman with good features and an excellent voice join the film industry?

Not as an actor unless he obtains the permission of the Shiromani Gurudwara Prabhandak Committee of Amritsar.

Have Anand Brothers given up the idea of producing "Guru Nanak Dev"?

They should if they are wise.

S. N. Shankar (Mysore)

Is there any probability of a second Baburao Patel springing up in India in future?

No chance. My mother died in the very first attempt.

Bepin Beharilal (Aligarh)

What is the difference between an actress and a prostitute?

None, though you can't mix one with the other. Both follow absolutely honest professions—one earns on her talent, the other on her flesh. The actress is more fortunate, in her work being called an artistic profession while the other one is unfortunate in being looked down upon as following an immoral profession. In my opinion both are respectable members of human society and both belong to the essential services of our modern times. But remember that a film actress is not a prostitute. Her profession is acting. By the way, when will you get rid of your dirty mind?

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'KISMET' PROVIDES A SCHOOL-ROOM FOR CRIMINALS!

Startling Evidence Proves Crime Pictures A Social Scourge!

Parents Must Save Their Children Now!

(By: Our Special Crime-picture Investigator)

Passing by the Roxy Cinema in Bombay any afternoon one sees long, winding queues of people of all ages and, mostly, the young, sweating, struggling and defying the fickle weather to secure a ticket for "Kismet", a picture of the Bombay Talkies Ltd. These cinema queues seem to beat the hunger queues which we have been accustomed to see for some months now. The hunger for entertainment seems to be keener and more urgent than even the hunger for bread. It looks as if the starving people of this land are trying to drown their sorrows in a few hours of care-free, mind-comforting entertainment. Hunger has, no doubt, been at the back of much desirable progress in this world. But can the same be said about this new, all-consuming hunger for entertainment?

To take but one instance, what is it that film-hungry people get by way of sustenance in "Kismet"? Is it something that nourishes their minds, strengthens their will-power, fires their ambitions and inspires them to build a new world? Nothing of the sort. All that they see is the fascinating life of a thief and pickpocket portrayed in a glamorous and alluring way. The fact that the thief in the picture happens to belong to the higher strata of society, does not tone down his crime role. On the other hand, it makes it all the more attractive, all the more respectable and all the more imitable. Now, is this the kind of nourishment that builds worthy citizens and a great nation? Is it not like giving a starving man a bottle of country liquor when he cries for bread?

It may be argued that it is all entertainment and that nobody is going to be misled by a mere cinematic presentation of life. This may be, to some extent, true of adults who have strong, experienced minds, who can discriminate between good and bad and who have learnt to discount the value of life as portrayed on the screen. To their realistic minds, pictures may be nothing more than a device to while away their time, nothing more than plain amusement. But what about the thousands of young, impressionable, wide-eyed children who see such pictures?

Do they too take the film as nothing more than an afternoon's amusement? Do they too go through the whole picture and, at the end of it, sniff and exclaim, "Oh, but it is just a film!" Or, on the other hand, do they by any means take it seriously as an actual slice of life, real and warm? Are they impressed and influenced? Do they fashion themselves after the talkies they see? What is the effect of crime on their minds? Are the movie-going children growing into a generation of virile and sane citizens or into a rabble of feeble-minded, irresponsible, pleasure-seeking criminals? These are questions which agitate many right-thinking men and women. And yet no attempt has been made in this country to answer them.

AMERICA ANSWERS THE QUESTIONS

Fortunately, however, the ever-alert Americans have done some valuable research work in this direction. These investigations were conducted by eminent scholars, doctors and psychologists at the request of the Motion Picture Research Council of America a few years ago. Their investigations have been summarised in a book called "Our Movie Made Children" by Mr. Henry James Forman. The book is a profound and dispassionate study which, at no stage, descends to propagandist jabber. And the investigations themselves were conducted patiently and



"Najma", a Mehboob picture, has many beautiful sets. This is just one of them.



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thoroughly in several educational institutions, reformatories, juvenile courts, homes, theatres, etc. and thousands of boys and girls all over the country were subjected to exhaustive enquiries and psychological tests in a truly scientific spirit over a couple of years. This article is an attempt to catch a few fleeting impressions of the complacency-shattering results of those investigations.

The very first chapter of the book enquires into the scope of motion pictures. There are any number of wiseacres in this country who with a nonchalance that is surprising, declare that motion pictures are just motion pictures and nothing more. But this is what the author of the book, after studying the various reports on the investigations, says in his book, **"The aim here is neither to argue for motion pictures nor to moralise against them. It is merely to convince the reader that what the last quarter of this century has given us is another educational system, alluring, persuasive, cogent and appealing, which involves all the childhood and youth of the country as completely, as thoroughly, in effect, as our long-built education system itself."** And then here is what two authorities on the subject wrote in their book, "Recent Social Trends": "Although the motion picture is primarily an agency for amusement, it is no less important as an influence in shaping attitudes and social values. The fact that it is enjoyed as entertainment may even enhance its importance in this respect."

CHILDREN RETAIN 70%

But it may be pointed out that children, as a rule, cannot absorb much from pictures and that what little they absorb is easily forgotten. Therefore, some might say that motion pictures, not excluding even the worst, can have very little influence over children. But is this so? Definitely not, if we were to ask the American investigators. After making about 20,000 testings on about 3000 different children all over America and in regard to over 813,000 items of information, they found that children retain about 70% of what an intelligent adult would carry away from a motion picture. That was not all. This visually attained knowledge had in the case of children a curious expansive quality, to quote Author Forman, so that in many cases, after a lapse of months, the children actually remembered more than they remembered directly after seeing the picture! **"If children received," writes Forman, "whatever they had gleaned from the screen with the pliability of wax, they were found to be retaining it, as the phrase goes, with the durability of marble."** So dashed to the ground is the popular theory that children imbibe little from films and that what they imbibe glides off their minds as easily as water glides off the back of a duck! It simply doesn't. Far from it, it sticks in the mind and actually grows in content with the passage of time.

But this may not upset the equanimity of our film producers. They may say, "But our children are essentially robust-minded and they wouldn't absorb any filth, even if there should be such a thing in our pictures." What have the American investigators to say about this? In Forman's words, "All the way from the second grade to the second year of High School, children seem to remember best such items as sports, crime, acts of violence, general



Mr. V. Shantaram was unanimously elected as the next year's President of the Indian Motion Picture Producers' Association, while Rai Bahadur Chuni Lall becomes the Vice-President.



Wasti flirts with Protima in "Namaste" a Kardar picture directed by Messrs. Sunny and Sadiq.



Ramola

THE QUEEN OF HEARTS WINS A TRIUMPH in TALWAR PRODUCTIONS'

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Starring

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RADHA RANI

Director : DEBAKI BOSE



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action and titles." But this was not a feature peculiar to the High School mind. All children showed, according to the investigators, this singular aptitude for remembering sports, crime, etc. And when one comes to think that our children are not far different from American ones or any children, for that matter, on the face of the earth, either in nature or mental make-up, and when one remembers that most of our pictures specialize in crimes, acts of violence and sex, one shudders to think of their effect on our young, growing minds, which, we have just seen, can not only retain seventy per cent of what adult minds can retain, but can actually remember more as time passes by.

POWERFUL EMOTIONAL EXPERIENCE

Now let us see how children react to pictures. Are they just amused, a little critical, a little indifferent as most adults are, or are they deeply moved and stirred by the pictures they see? If the former, we need not much worry. If the latter, it gives food for thought. Most of us know how children are impressed by pictures. But let us seek the dispassionate opinion of expert investigators. This is what they say, **"The seeing of a motion picture is for young children a powerful emotional experience that affects their young brains and nerves with almost the force of an electric charge."** "The adult's mature realistic point of view, what has been called the adult discount, takes into consideration the acting, the direction and the characterisation in a picture. In short, it is critical. But it is the absence of criticism, the wide-eyed acceptance of the screen as a transcript of life which makes seeing a movie so thrilling and soul-stirring an experience to the young."

Some of the other relevant facts discovered by the investigators were that adolescents react twice as powerfully to pictures as the adults and young children thrice as powerfully; that pictures of extreme emotional content leave physical imprints lasting as long as seventy hours, some of them having an effect similar to shell-shock and sowing seeds of future neuroses and psychoses in the young; and that horror pictures are the worst sinners in this respect.

But our producers may argue, "What if we treat occasionally of rogues, murderers and other criminals in our pictures? Aren't they a part of the society we live in? Don't we come across them in real life? Moreover, even when we depict them in our pictures, don't we take care to make them look as unattractive as possible and don't we end their careers in punishment or something equally distasteful and deterrent?"

As for the argument about our coming across criminals in real life, it may be said that when we meet them in these circumstances, we know them for what they are worth —mean, slinking, detestable creatures who shun daylight. We don't meet them in life, dressed up, glamorised and very neatly cast in the heroic mould as in most pictures.

In life, we don't meet with crime in the attractive personality of an Ashok Kumar as in "Kismet", in the amiable person of a V. H. Desai, again, in the same picture, or in the dazzlingly charming frames of several other film actors.

MERE MORAL DOESN'T HELP

That itself is enough to predispose their fans in favour of crime. But there are other factors too and one of them is, as the investigators found, that crime is generally sympathetically and attractively presented on the screen in order to draw crowds. More about this later.

As for the other argument used by the producers regarding the moral ending of pictures, this is what the investigators found: "The younger the children, the more they appreciated and emotionally responded to the separate items in the film, and the less they appreciated or even assimilated the continuity of the story, to say nothing, of the moral or ultimate outcome of the picture. To give another quotation from the investigations, a clearer and franker one, "An exciting robbery, an ecstatic love scene, the behaviour of a drunkard, and the like cannot be toned down by the moral situation at the end of the picture when the episode is justified in terms of the hand of the law or the retribution of an outraged Providence. The



"Namaste", a Kardar production, directed by Messrs. Sunny and Sadiq, has many humorous situations and this seems to be one.



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has hypnotized the audiences there—

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ultimate outcome of the story, the moral that honesty is the best policy, the assumption that the way of the sinner is hard, are adult generalisations and belong to what may be called the 'adult discount'. Even if the picture clearly depicts this outcome, it very seldom strikes the attention of the younger generation with anything like the force that it does the adult mind." What have the producers of crime pictures to say about this?

Even when there is a moral at the end of the picture, it has little influence over the young. When there isn't one, as in "Kismet", where the thief is not only allowed to go scot-free, but secures a social status and is given a charming wife in the end, the effect on young minds can be easily imagined.

REPETITION DEEPENS IMPRESSION

Now comes the question, how do movies influence children? By dint of careful experiments, the American investigators have discovered that films have excellent propaganda value and that they can effectively influence the minds of children, especially, for good or for bad. They found that not only do motion pictures leave a definite imprint on the minds of children who see them, but that this effect or mental influence is cumulative, growing with each picture of a particular type they see. Thus, the investigators discovered that if children were shown, for instance, a series of anti-Negro pictures, they became anti-Negro and vice-versa. Repetition only deepens the effect. Arguing on this basis, the investigators ventured the view that, if children were shown gangster pictures continuously, they might come to love and adore gangsters!

Let us now see if the movies go so far as to influence conduct. Imitation, as we all know, comes natural to children. In fact, they get their early education mostly through imitation. The movies, because of their dramatic quality, their vividness and glamour, become inevitably a very powerful factor in such imitation. In fact, the investigators found "that imitation of the movies was wide-spread among the young, not only in such harmless matters as dress and beautification but in such other particulars as love-technique, flirtation, kissing, caressing, etc." Some of these things enter into the day-dreams of adolescents, which as the investigators put it, "may stimulate impulses and whet appetites."

SOME STARTLING CONFESSIONS

Here are a few juvenile confessions which they came across in the course of their investigations in this particular sphere. "I have learned from the movies," said a High School girl, "how to be a flirt, and I found out that at parties and elsewhere the coquette is the one who enjoys herself the most." From among 500 students examined on the subject, nearly thirty-three per cent admitted that they learnt the technique of love-making from the pictures. One of them said, "It was directly through the movies that I learned to kiss on her (his girl friend's) ears, neck and cheeks as well as on her mouth." In fact, movies were described by most young people as "a liberal education in the art of love-making."

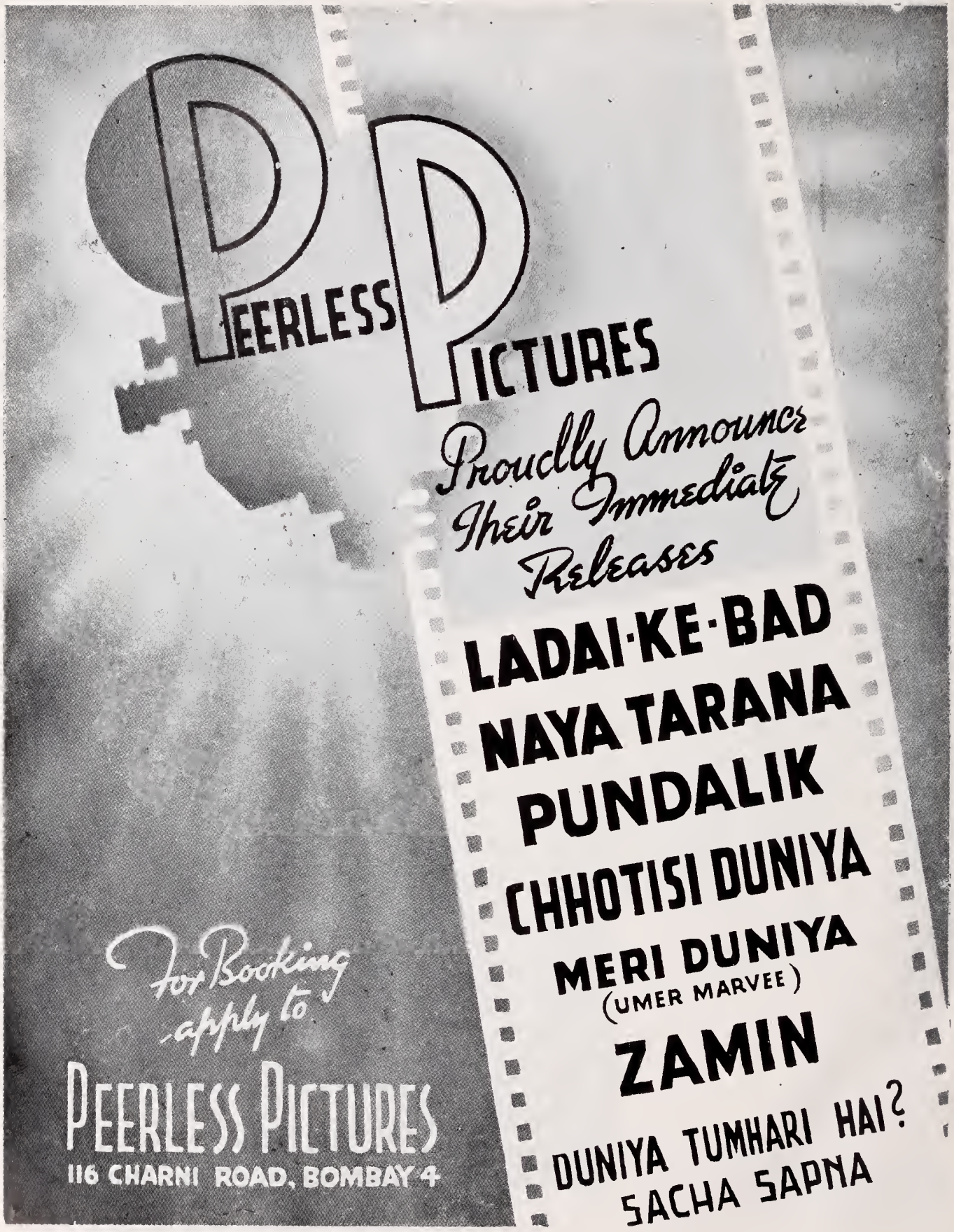
And then about the day-dreaming that follows picture-seeing. A young girl confessed to the investigators, "How often I have wasted time day-dreaming, picturing myself as the heroine of those wonderful pictures." A college girl was franker: "I always put myself in the place of the heroine. If the hero was some man by whom I should enjoy being kissed (as he invariably was), my evening was a success, and I went home in a dreamy state of mind, my heart beating fast and my usually pale cheeks flushed."

Another said, "I picture myself as the recipient of Gilbert's kisses (in a certain picture). Folded in his arms, I could forget all my school worries." This is not something typically American. We know how our own dreamy-eyed college boys and girls go crazy over pictures, dream of them by the hour and waste their substance on unattainable longings. They might even become neurotic. The large number of letters received by the Editor of 'filmindia' provides ample proof of this.

Apart from that, there is no denying the fact that films have, as we have seen, tremendous influence over the young. It was this discovery which made Author Forman declare in his book, **"The screen is an open book, a school, a system of education, amounting often to**



Fast and furious, Baburao Pendharkar approaches with his usual impetuosity, but Leela Desai takes guard in "Nagad Narayan", a social comedy of New Huns.


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be a moulder of character of the young.'

If so, let us see if undesirable films lead to delinquency in the young.

WANTS TO BE ROBIN HOOD!

Before proceeding to study the question of delinquency, the investigators endeavoured to find out to what extent the average run of boys and girls is made more tolerant of crime and criminals by pictures dealing with such subjects. And they found that many boys and girls "not only expressed sympathy for the criminal, but a few of them drew the conclusion that mere hard work is not desirable."

A sixteen-year-old boy declared for instance, "A lot of crime movies I have seen made me feel more favourable towards crime by depic ting the criminal as a hero who dies protecting his friend against the police, or some movies show him as a debonair gentleman who robs at will from the rich and spares the poor. I have thought I would like to be a Robin Hood."

These words might very well have come from a Bombay boy after seeing "Kismet", wherein a common thief is elevated to heroic heights and wherein he is made to appear as debonair and honourable as possible and to face grave risks and even death in helping a girl friend!

To go back to our subject, about one-fourth of the boys and girls, examined by the investigators, admitted that motion pictures made them more favourable to crime and criminals. Little wonder then that a boy in a reformatory should pathetically exclaim to the investigators, "These crime pictures portray the thief as a man who is good and just and only trying to support his aged mother! The writers ought to be shot for such stuff!"

These plain, forthright words of anguish from a young, suffering offender's heart voice the cry of the whole juvenile world against that tribe of conscienceless scribes who live by selling crime and sex in as tempting a manner as possible. They really ought to be shot down! And the producers of such pictures should be impaled in public squares!

55% AFFECTED SERIOUSLY

Many were the boys in a reformatory who directly traced their crimes to the movies. And the incentive for their offences came from a desire, say the investigators, to possess as much wealth, leisure, power and ease as the men and women shown in the films. Here is a typical confession from a young offender: "Seeing gangsters having lots of money and big cars and being big shots, makes a fellow want them."

Fiftyfive per cent of the boys, tested in a reformatory, attested to the fact that movies stirred in them desires "to make a lot of money easily." But it does not merely stop with having desires!

According to the investigators, not only do films stimulate criminal tendencies in the children, but show them techniques, methods and means of committing crimes. The criminally inclined, they say, are apt to store away these techniques and ideas so carefully wrought out before them on the screen with all the finesse of laboratory procedure. In a way, declares Author Forman, the constantly recurring crime pictures may become for a portion of the spectators not only a school, but a very university of crime with a wide range of techniques, suggestions and patterns cunningly executed and vividly presented.

LEARNING TO SELL SEX

It is a well-known fact that most of our films literally reek with sex. Does this lead to any sexual misdemeanour on the part of the young? Here, again, the American investigators are our source of authoritative information. They examined hundreds of girls in a house of correction and fortyone per cent of them said that it was the movie that inclined them to wild parties, cabarets, etc.—a course which ultimately landed them in trouble.

They cried out that they "wanted the clothes of the movie heroines, the freedom of the movie heroines, the good times and wild parties of the movie heroines." One of them said, "The movies make me wish I had a car and lots of money. They tell me how to get it. There are several different ways of getting money; through sex, working, etc. Most always I get mine through sex."



Begging for recognition, the great Dushyanta comes to the hermitage of Shakuntala. Featuring Jayashree and Chandramohan in the principal roles Shantaram is reported to have made "Shakuntala", a spectacular picture.



DISTRIBUTION WITH:

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Another stated, "When I see a fellow and a girl in a passionate love scene, such as in the 'The Pagan" (a picture), I just have a hot feeling going through me and I want to do everything bad."

"After I have seen a romantic scene," confessed a fourteen-year-old girl, "I feel as though I couldn't have just one fellow to love me, but I would like about five."

Another was still more revealing, "A movie would get me so passionate, after it was over, that I just had to have relief. You know what I mean."

At least twenty-five per cent of the delinquent girls, that were questioned, acknowledged having engaged in sexual relations after becoming roused at a movie.

What is worse, several boys confessed to having used the movies to rouse the passion of their girl friends from selfish motives. Here is the technique which one of them described, "You know if you ever wanted to have relations with a girl, all you got to do is to take her to one of those plays. They give her the idea. She gets roused, and the next is up to you."

Author Forman sums up the whole affair in these scathing words, **"For them the movies constitute an education along the left-hand or primrose path of life, to the wreckage of their own lives and to the detriment and cost of society."**

THE GOOD ONES AFFECTED

We have already seen that children, as a rule, do not catch the moral in a picture. Even when they do, the influence, according to the investigators, is a temporary one. This is what a young convict told them: "Movies I don't think could make one go straight. Sad pictures sometimes make me think a good deal, but after you get back on the street, you have other things to think about." And even when some films act as deterrents, they are not the crime pictures, but the religious and moral ones.

Basing their opinions on the responses to their questionnaire on the subject, the investigators say: **"It seems that although some pictures make boys and girls, delinquent and non-delinquent, to be really good, the immediate effect is, on the whole, temporary, of longer duration among girls than boys, and among non-delinquent boys than among delinquent boys."**

The book which I have tried to summarise in these few pages is, no doubt, American. It deals too with American conditions. But it does not take much thought to find out that those conditions are to a large extent true of this country too. One might, however, say that Indian pictures have not yet degenerated to the same extent. It may be true; it may not be. Anyway, is it not worth while to know fully the far-reaching influence of motion pictures so that we at least might avoid the pitfalls into which other people have fallen?

The hunger which the long queues at the Roxy Cinema exhibit is, as I have already said, a new and urgent hunger. It is the craving of the millions in this country for something that will bring cheer into their drab, dull lives. And when we remember that many of those millions are children with young and unformed minds, the need for satisfying that hunger with clean, wholesome food, and not with the intoxicant of a thief's successful and wholly charming adventures as in "Kismet", will be evident to all but the crassly stubborn, crassly self-centred and crassly myopic.

I now pose the question to the reader: Would you like to send your children to a school where they will be taught how to misbehave, how to steal, how to pick pockets, in short how to be perfect criminals?

The child, you have loved and nursed through years of toil and tears, is to be left to the mercy of motion picture producers who have their conscience in their pocket and who would rather make your child a shameful criminal than lose their coppers at the cinema gates?

(Read what Dr. Miss Cama, the Presidency Magistrate of the Juvenile Court, says about crime pictures. Her article is printed elsewhere in this issue.)



In "Raja", a maiden picture of Purnima Productions, Director Kishore Sahu seems to have taken Protima Das Gupta to all the earthly spots possible.

Three Souls in three eras of WAR & MAMMON.

THEIR STORY IS AS EXCITING AS TODAY'S HEADLINES.....



NEW HUNS' TOPICAL SATIRE

Nagad Narayan

(PAISA BOLTO HAI MARATHI)

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BABURAO PENDHARKAR

Written & Directed by:
VISHRAM BEDEKAR

नवरंग चित्र

Starring:
BABURAO PENDHARKAR
LEELA DESAI
KUSUM DESHPANDE

A 'SILVER SCREEN EXCHANGE' RELEASE



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More charming than ever this famous star now comes to the screen as Shakuntala, the classic role of Indian womanhood in "Shakuntala" the first picture of Rajkamal directed by Mr. Shantaram.

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S. K. PAL

Lyrics
BHARAT VYAS

Dialogues
BHARAT VYAS
and RANDHIR

Art Director
BHARUCHA

Photography
BHAGWAN

Film Editing
KAMLAKAR

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with SHYAM in MUN-KI-JEET
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CHANDRAMOHAN—

This well-known actor scores a new triumph as "Dushyanta" in "Shakuntala", a Rajkamal picture directed by Mr. Shantaram

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&
TRILOK

VAKIL SAHEB



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MOHANSINHA.

★

Music by:

Annasaheb Mainkar
&
P. Madhukar,

Supported by:

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C. P. C. I. :- **Popular Films Ltd, BHUSAVAL.** *Bengal :-* **Chitrabharati, Kalighat, CALCUTTA.**



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For North India:—**Sitara Films Ltd.,** *Traders' Bank Building, Lahore.*

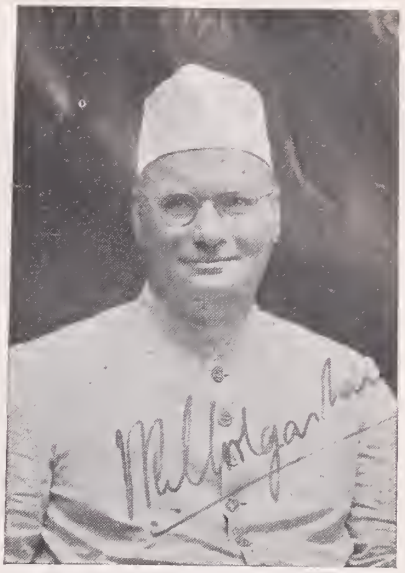
Well-Known Bombay Surgeon Speaks On Films!

Dr. Moolgavkar Makes His Own Films!

(By: Our Special Correspondent)

I have taken more than 15,000 feet of 16 mm. film, both silent and talkie, out of which more than half is devoted to medical subjects the rest being of the various places I have visited. I must confess that the talkie has not always been a success. The medical pictures were taken with the idea either of illustrating diseases or of helping at my lectures. The silent pictures require a lot of time titling them but I hope to complete that part when I retire from active work", observed Dr. S. R. Moolgavkar, Bombay's well-known surgeon in the course of a nice talk he gave me on films.

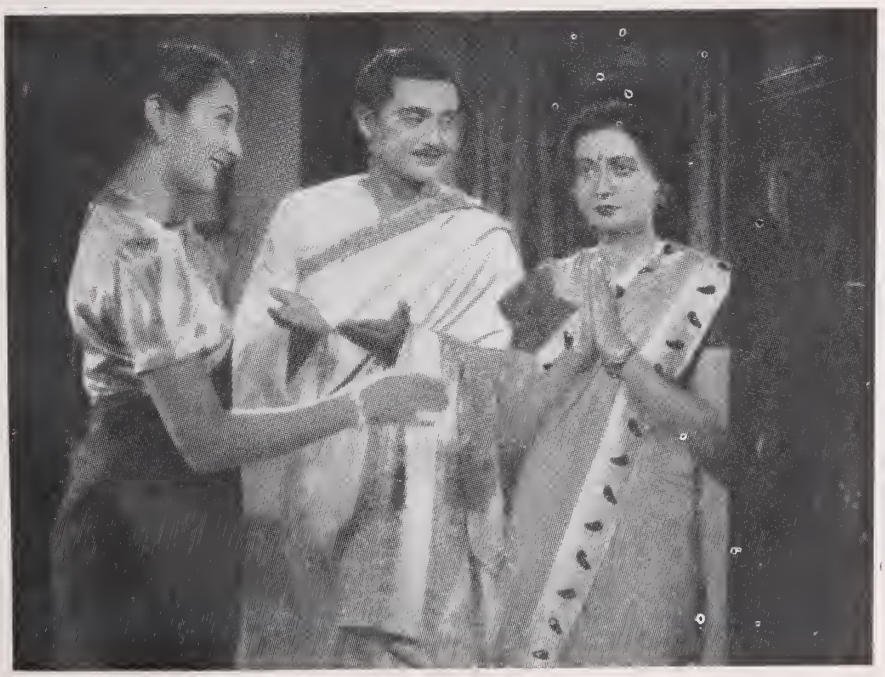
When I asked him whether he believed in the usefulness of the cinema in helping education, he said that he has always been a staunch believer in the usefulness of the cinema in carrying home and impressing facts and details in all branches of teaching both in the school and in the college. For social uplift and for pointing out and adjusting social defects there is nothing to touch the cinema. In medical work a large number of selected cases can be made available for facilitating the study of diseases, in fact many more than a student would see in the normal course of his instruction. Time is no barrier to the cinema. A rare case taken ten years before can be shown again and again long after the death of the patient. A diseased gait can be studied in all its detail by adding a slow motion picture to the ordinary picture of the gait. Operations can be studied in detail and all important points emphasized both in the actual picture and in interpellated diagram. Bacteriology and pathological (diseased structure) processes can be studied with macroscopical and microscopical specimens as well as by diagrams and cartoon pictures incorporated in the film. What applies to medicine must also apply to other subjects except perhaps to only one and that is literature.



Dr. S. R. Moolgavkar, F.R.C.S., a Surgeon, but a film enthusiast.

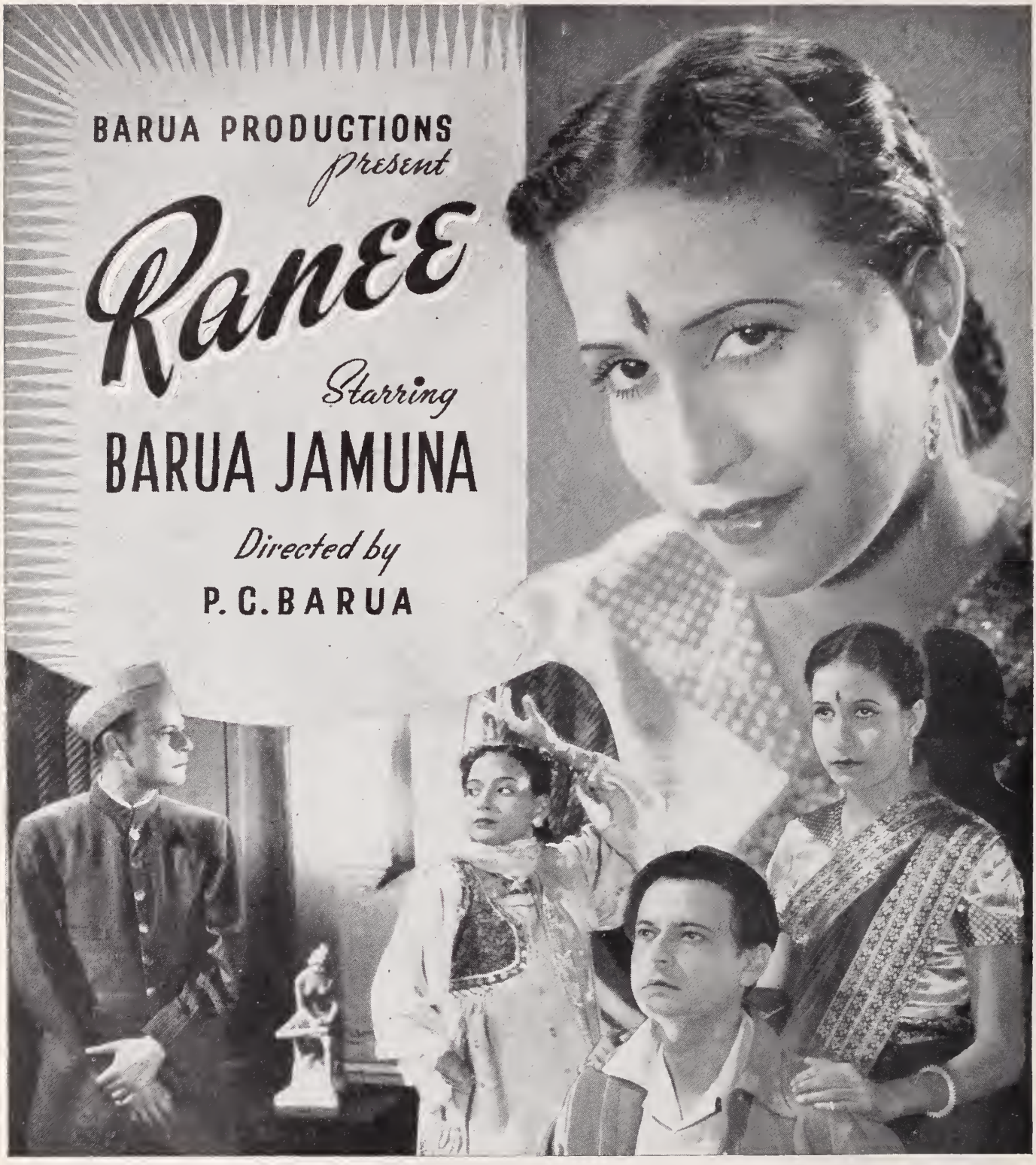
"This fact has been recognised all over the civilised world and in most countries, not particularly in America, there are available for educational institutes educational films of all kinds either free or at a nominal hire. Unfortunately in this country this work has not been seriously taken up. Cine photography has reached a high degree of excellence in our country and there is no reason whatsoever why useful films could not be produced provided they are well directed and properly planned."

Dr. Moolgavkar is a modest man. He speaks with a soft, soothing voice and even in your first meeting with him, you feel as if you are in the presence of an old friend. I began with asking him whether he was very fond of films. I had heard that he was a film-a-day film fan. He replied without hesitation, "Yes, I am quite fond of pictures and I go to see them whenever possible. I do so, however, just to entertain myself, to forget the day's routine and the little worries. A surgeon and medical practitioner has to spend much of his time with people who have physical ailments, and who are often in a serious condition. Even if a doctor has no worries of his own,



Maya Bannerjee and Leela Desai team together in "Vichar", a social picture of Shree Films.

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he has to worry for his patients. The cinema takes you to quite a cloistered, little, new, far-off fairy world and the change, I find, is usually soothing."

LIKES SOCIAL THEMES

I asked Dr. Moolgavkar to mention some recent pictures and tell me why he liked or disliked them. He did not like that way of doing it, because, he observed, "that would be invidious." After all he could not say that he was seeing every picture like a professional film critic but he was ready to say what he felt about particular pictures, if I mentioned some. I gathered that he went to see both English and Indian pictures. He had a slight preference for English pictures, because he liked the variety of subjects offered, as also the shorter duration in comparison with the lengthy Indian films. His experience was that even good Indian pictures had a tendency to be at times a little boring because of their length and the unending music which, he thought, became monotonous.

He was unable to see why every Indian picture must have some kind of music. He was no hater of music. He was quite fond of Hindustani music and he did not see why films did not give that without the flourishes and gymnastics of some of our celebrated 'ustads' and songstresses in place of the present monotony.

He welcomed the new trend in Indian pictures of taking social themes against familiar backgrounds and considered that Marathi productions in this respect were more appealing and realisitc. He mentioned "Savkari Pash" with great admiration and mentioned 'Pahila Palna' and 'Pahili Manglagaur' as fine attempts to poke fun at certain shibboleths. He was in favour of good comedy based on situations and developed through nice dialogues, but of this he did not see much in the Hindustani pictures, i.e., in such of them as he was able to see so far. He mentioned with relish several historical episodes from Mahratta history in some of the Marathi pictures and mentioned 'Sikandar' and 'Pukar' among the good historicals he had seen among Hindustani films.

LIKES "MRS. MINIVER"

He switched off to speak about "The Young Mr. Pitt" of 20th Century Fox which was recently shown at Eros. He spoke with admiration about the correct reproduction of atmosphere during Pitt's days and his contemporaries. He recalled many such biographicals and mentioned 'Zola', 'Edison', 'Reuter' and 'Disraeli' and others as outstanding examples for our producers. Of the recent pictures he had seen, he liked "Mrs. Miniver" very much. He considered that as a beautiful

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A LOVE that never fades—even unto death—But it all delight and no woes in
TALWARS'

KHAMOSHI

And after 30 years of film making our publicity managers still turn out stuff like this. And the newspapers don't even care to correct. These advertisements appeared in the "Bombay Sentinel" edited by no less a person than Mr. Horniman, India's premier journalist.



Kanan brings some pathetic tunes to the screen in "Hospital", a social story released by the Supreme Film Distributors.


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SNEHAPRABHA & SHAHU MODAK
in Navayug's Racy Romance
LADAI·KE·BAD
A PEERLESS RELEASE
RUNNING TO RECORD CROWDS AT
KRISHNA
B.P.STUDIO



Emperor Akbar was a great humanitarian. Here is a pathetic situation from "Tansen", a Ranjit picture.

combination of propaganda and realism. With the beginning of the war there came a few anti-Nazi pictures and many of them, he thought, were very artistic and realistic propaganda against the Fascists and their methods.

BOON TO HUMANITY

He said he was an ardent advocate of visual instruction and he hoped it would be very soon in vogue in this unfortunate country too. As a typically good propaganda film for adult education he mentioned "The Birth of a Baby". Excepting the actual birth part he was in favour of such films to teach social and individual hygiene and to explain problems of public health to our rural and urban masses. The municipalities, he thought, should take lead in this matter. If there is such a demand on a large scale, film producers will also be found helpful and willing to direct their activity in this direction.

Summing up his attitude towards films, he said it was a great boon to humanity that such a vehicle for entertainment and education was made available by scientific advancement. All scientific discoveries were intended to be used for the benefit of humanity and if scientists and social reformers always remembered that, this world of ours would be a much better place to live in.

Dr. Kumarappa Wants Children To Be Protected !

Suggests Special Classification Of Films !

(By Our Special Crime-picture Investigator)

Interviewed on the subject of the harm done by certain "crime" pictures to the young, Dr. J. M. Kumarappa, M.A., S.T.B., Ph.D., Director of the Sir Dorabji Tata Graduate School of Social Work, a well-known scholar and social worker keenly interested in juvenile problems, suggested that a responsible committee of persons, interested in child welfare, should be set up to classify new films as they came and to publish periodically a list of such pictures as could be safely seen by children. If it was not possible to establish such a committee at present, the Bombay Board of Film Censors, at least, could carefully examine pictures and recommend, through newspapers, the best and the healthiest only for children.

This was one method whereby children could be protected from the dangerous influence of crime pictures. This danger, according to Dr. Kumaarppa, did not lie so much in the presentation of crime as a natural and normal concomitant of life as in the deliberate attempt made by some producers to appeal to the baser instincts of man by embellishing and exaggerating crime from purely commercial motives. "Producers", he said, "should depict life on the screen as it actually is and not as they like or as their financial interests dictate."

But Dr. Kumarappa does not think that Indian producers are yet as great sinners in this respect as some of the Western producers. But he admits that there is always the danger of our people copying indiscriminately from the West and importing the undesirable features of foreign films into our own.

He is particularly set against the gangster pictures of the type produced in America, which specialize in sensational robberies, hold-ups breath-taking escapes, man-hunts, murders and the other ingredients of stream-lined crime, which may easily give an impressionable child an entirely wrong angle on life.



Dr. J. M. Kumarappa, Director, Sir Dorabji Tata School of Social Work.



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OUR REVIEW

Ramola Gives An Outstanding Performance

"Man-Chali" Provides Good Entertainment

Good Direction, Good Music And Good Dialogues !

Ramola shot to stardom in that sensational picture "Khazanchi" and since then she has been seen in several pictures. But never before has she done better work than in "Man-Chali" where she lives the role of a village tom-boy.

It is a perfectly beautiful performance which Ramola has given and it could not have been better. Mulish in her childish gambols, impulsive in her adventures, foolhardy in her escapades, coy in her romance, pathetic in her disappointment, cunning in her strategy and superb in her action, Ramola covers the screen completely to the supreme delight of the critic and the fan. And whenever she is not on the screen, the picture begins to bore. For, without Ramola "Man-Chali" loses its soul. So completely have the sequences of the story been built round her central figure.

For R. C. Talwar's first effort as a director, we have high praise. The work he has taken from Ramola is by itself an outstanding achievement and if there are a few technical flaws here and there, they certainly do not take anything away from the outstanding merit attained by the director.

No doubt, it was a mistake to concentrate so completely on Ramola and leave the other characters in the story severely alone but seeing what Ramola has given we would rather condone the mistake.

It is worth many such mistakes to see Ramola in her full war-paint as a screen artiste.

RICH-POOR TANGLE

The story has the popular hackneyed angle of a rich boy falling in love with a poor village girl while he has another girl of his own set waiting to get married. Add to this dish the usual sprinkling of 'family prestige', 'fortune-at-stake stuff', 'sacrifice for love' etc., and you get "Man-Chali", the story which Hollywood has been giving for the last 30 years to a romance-hungry world.

Ramola is the tom-boy of her village. They dislike her and yet love her. When the story opens she has made herself a perfect nuisance to everyone and people give her a wide berth.

To this village comes Jyoti a rich boy with a fussy mother who imagines her son to be constantly ailing. He is put to bed on the least pretext.



By her outstanding performance Ramola lends prestige to the director and success to "Man-Chali" produced by Talwar Productions.

Jyoti and Ramola soon clash and the first sparks of romance go flying round creating plenty of laughter and trouble. They are soon in love and the 'ailing' Jyoti now becomes a lion in love.

Now comes the other woman, Dulari, polished, educated, sophisticated and yet loving. Dulari's brother holds the estates of Jyoti and can cut Jyoti out with the proverbial farthing. He threatens to do so when he finds the Jyoti-Ramola affair taking a serious turn.

Now the time for a show-down comes. And there is one. Jyoti sacrifices his riches to marry Ramola. Ramola, however, makes her own sacrifice by leaving Jyoti with an impression that she was a gold-digger. That calls for a third sacrifice which Casshyap brings in without failing us. Dulari, who had watched the drama of sacrifices, makes her own sacrifice by giving up Jyoti and by restoring his estates.

Needless to say that it ends well. These stories always end well on the screen.

No one objects to a story like this, though it serves no better purpose than giving a little harmless entertainment.

BEAUTIFUL DIALOGUES

The picture has beautiful dialogues—sometimes remarkably striking in their idiom and ornament.

The music of the picture has a popular rhythm and goes very well with the audience. Song compositions, however, fall short of the high expectations raised by the dialogues.

We didn't like Jyoti Prakash. He seemed stiff and his dialogues were delivered in Bengali Hindustani. Besides Ramola, Gyani was the only artiste who spoke his dialogues well. As an old family servant, Gyani, however, overacted in places and made his work unnecessarily melodramatic.

In fine, "Man-Chali" is a picture worth seeing if for nothing else at least to see the brave little Ramola give an outstanding performance of her screen career.

MAN-CHALI

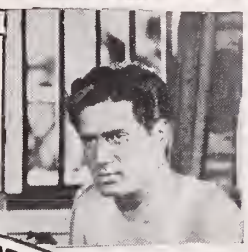
Producers: *Talwar Productions*
Language: *Hindustani*
Story and Dialogues: *Casshyap*
Songs: *Casshyap and Chisti*
Music: *G. A. Chisti*
Photography: *A. Car*
Audiography: *G. Dass*
Cast: *Ramola, Ramdulari, Jyoti Prakash, Gyani etc.*
Released At: *New West End, Bombay.*
Date of Release: *15th May* 1943

Director:
R. C. TALWAR


KARDAR PRODUCTIONS
Padmini Das Gupta
IN
"NAMASTE"
PATHARE PANDIT STUDIO.



KOSHISH



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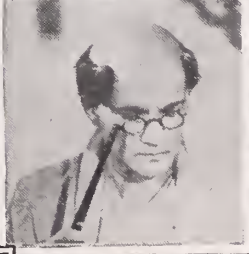
Starring HUSN BANO · YAQUB
TIRLOK KAPOOR · SUNITRA · KALYANI
MIRZA MUSHARAF · SHAKIR · M. NISAR
DAR KASHMIRI · MOHAN · ANAKALI
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OUR REVIEW

'Ranee' Provides Another Disappointment !

When Will Barua Stop Acting ?

Jamuna Provides Saving Grace !

This is another Barua picture. It is certainly better than 'Jawab', because it has a better story and a better theme.

But as the story unfolds itself on the screen, one feels like pitying Producer-director-actor Barua who makes a complete fool of himself in whatever capacity one looks at him.

Barua's work as a director has degenerated beyond recognition. Through both the pictures, 'Jawab' and 'Ranee', we fail to find any traces of the old-time genius of Barua which gave us startlingly great pictures like 'Devdas', 'Adhikar' etc. Unless Barua reclaims himself, and quickly, he will soon join the ranks of the tin-pot third-rate directors whom we find in such large numbers in our film industry.

That will be a bad day for our film industry, which, as it is, claims very few intellectuals on the production side.

The story, as we have said before is basically good. It could have made a forceful motion picture with a more imaginative film script. But the script seems to have been written by the present-day Barua and the story development has become erratic, illogical and unemotional at several places.

RANEE

Producers: *Barua Productions*
Language: *Hindustani*
Scenario and Photography: *P. C. Barua*
Audiography: *J. D. Irani*
Music: *Kamal Das Gupta*
Songs: *Pandit Madhur*
Cast: *P. C. Barua, Jamuna, Jahar Ganguly, Kalavati, etc.*
Released At: *Super, Bombay.*
Date of Release: *4th June* 1943

Director:
P. C. BARUA



This is "young and handsome" Barua, the hero of "Ranee".

VICTIM OF GOSSIP

Malti, a village maiden, on the eve of her wedding becomes the victim of vile gossip-mongers. She is called unchaste and other names and is consequently ostracized by her society. She runs away giving the impression of having committed suicide and reappears as Ranee, a maid servant in a city hotel.

At this city hotel arrives Raj, described in the film booklet as 'the young and handsome brother of the village Zamindar'. When you look at Barua in this role with his bloated face, broad ugly nostrils, tiny blinking eyes, frail and rickety figure crowned with a silly cap, the 'young and handsome' description helps to create a downright derision in the mind of the spectators.

Barua seems to be a living negation of all our ideals in motion picture heroes.

Does Barua think himself to be so handsome that picture after picture he can intrude on us as the hero of his stories? And are we to take it that all sweet maidens in the story fall headlong in love with him because he is 'young and handsome' according to his strictly own private standards?



Motilal seems to be an inquisitive fellow the way he annoys sweet Anjali Devi in "Age Kadam" a social story of Acharya Art Productions.

NOT ONE OR TWO . . . BUT SIX SONGS



Are Sung In Her
Sweetest Style By
The One And Only

NUR JEHAN

in

A. B. PRODUCTIONS'

MAIDEN MUSICAL COMEDY-HIT

NADAN

A SPARKLING TALE OF HUMANITY'S
FOLLIES & FOIBLES.

Story, Scenario, Dialogues
&
Direction By
ZIA SARHADY

Assistant:
ESMAIL MEMON

Music:
K. DATTA

Co-starring
MASOOD

with

JAMSHEDJI, ZILLO BAI, MAYADEVI
JANI BABU, MUKRI, MURAD & AMAN

To Be Released Very Shortly

At IMPERIAL CINEMA

FOR BOOKINGS WRITE TO

A. B. PRODUCTIONS

JYOTI STUDIOS, KENNEDY BRIDGE. BOMBAY - 7.

While we have all respect for Barua's one-time intellect and genius, his hero-portrayals in his own pictures constitute an outrage on all our hero-worship ideals and our conceptions of the aesthetics in life.

Can't Barua stick to his own field of motion picture direction wherein we expect some great things from him?

Coming back to the story, Ranee falls in love with Raj and does odd jobs for him as the hotel maid. Raj who has come to learn music soon takes to drink and willingly suffers the affectionate tyranny of Ranee when she dissuades him from drinking. The mental long-distance romance continues for some time till a small climax is reached. Ranee leaves the hotel and Raj goes back.

The emotional muddle prolongs itself for sometime till Raj feels that he has finally lost Ranee. And now it is time for Raj to take himself to the time-honoured situation of drinking himself to death.

By some strange coincidence Ranee has now become a full-fledged nurse —as if becoming one was like picking up a ripe plum—and she is rushed post haste to Raj who quickly recovers under the loving nurse-cum-hotel maid.

By this time, the stupid-looking Zamindar discovers that Ranee is really Malti to whom injustice had been done once.

With all the individual consciences now returning to their proper slots what else can you expect but Ranee getting the 'young and handsome prize-boy'.

It all ends well. Long live Barua!

BARUA FAILS

The story could have become a strong argument against rumour-mongers of our society. Barua lost that chance.

The story could have depicted vividly the struggle of our ostracized woman trying to maintain her womanly chastity in the midst of male sharks. Barua lost that chance.

Barua turned the story into an ordinary romance between a rich idler and a poor street girl and skipped clear of the social values which were inherent in the theme.

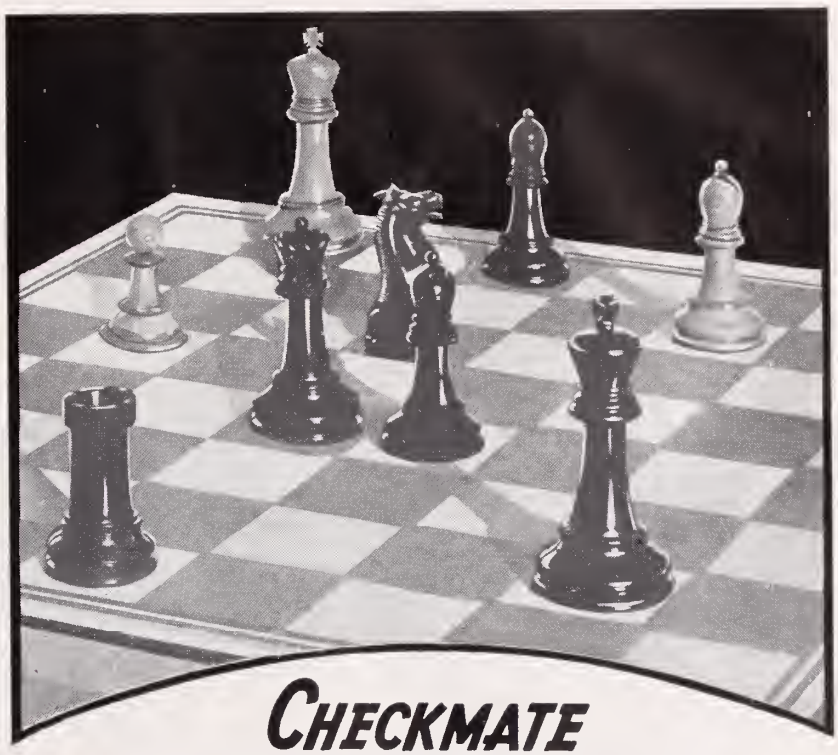
As a director, Barua has failed again and miserably. Not a single scene in the picture has been well done.

Barua's own performance creates a revulsion in one's mind. His constantly distending ugly nostrils, his mechanical dragging steps befitting a somnambulist, his nasal, nervous dialogues suggesting effeminacy—all contribute to create a ludicrous effect, especially when we are told that he is supposed to be "young and handsome".

Jamuna provides the only saving grace in the picture. She gives a performance polished to the finger nails.

Sound and photography are quite good. The music of Kamal Das Gupta is trite and we hear tunes heard on the screen many times before.

We would not recommend this picture for entertainment. It is a time-killer and if you have new "company" you can buy a box ticket and utilize the lights-off period, without missing anything of the picture.



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A DARING SATIRE ON SO

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(THE DIRECTOR O

starring:

KISHORE SAHU

PROTIMA DASGUPTA

Rani Bala - Moni Chatterji - Ramesh Gupta - Gulab
Badri Prasad - Kashinath - Anant Prabhu

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Four Pictures

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BARUA PRODUCTIONS

after "**RANI**"——
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"**SUBEH SHAM**"
&
3 others.

——:o:——

To be released shortly

SUBEH SHAM

Starring
P. C. BARUA
JAMUNA
& others

Produced & Directed by:
P. C. BARUA

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OUR REVIEW

"Panghat" Provides Sparkling Entertainment !

Indra's Witty Dialogues Help The Picture !

This is just another story of the usual marriage tangle and there is nothing in it to go mad about as a theme. The picture, however, provides plenty of entertainment and keeps the audience interested right till the last moment.

"Panghat" threatens to be a good box-office entertainer because of three reasons: the sparkling personality of Ratnamala, witty and humorous dialogues written by Pandit Indra and snappy, popular tunes given by S. N. Tripathi.

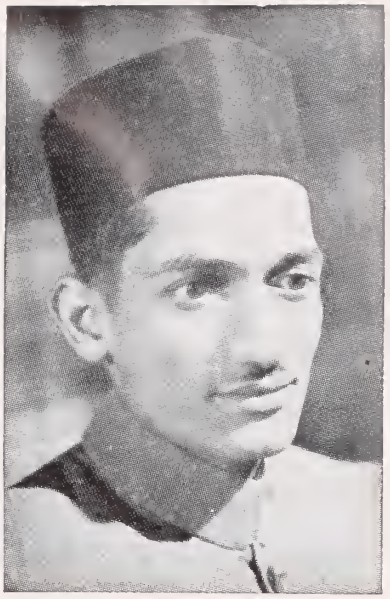
The story is centred round the romance of Radha, the only sister of Jamnaprasad Chaturvedi, the village big-wig. Radha and the other maidens of the village meet at the village well which is donated by Radha's late father for the poor. When the story opens, a water famine is threatened and Chaturvedi's well happens to be the only live well in the village. Jamnaprasad Chaturvedi who is a sour and billious guy wants to prevent the poor from drawing water at his well. This creates discontent in the village.

Just at this time Radha is proposed in marriage to one Kiran Kumar, son of Gangaprasad, a rich merchant of a neighbouring town. Kiran who is a bit stage struck and soft on another girl called Jyoti avoids going on a mutual inspection journey to Radha's village and sends instead his best friend, Mohan.

PANGHAT

Producers:	*Prakash Pictures*
Language:	*Hindustani*
Dialogues:	*Pandit Indra*
Songs:	*Indra & Ramesh Gupta*
Cinematography:	*Shirodkar*
Audiography:	*T. K. Dave*
Music:	*S. N. Tripathi*
Dances:	*Chiman Seth*
Cast:	*Ratnamala, Umakant, Jeewan, Leela Pawar, etc.*
Released At:	*Lamington, Bombay.*
Date of Release:	*1st June* 1943

Directors:
PARMAR &
MAHESHCHANDRA



Pandit Indra whose brilliant dialogues, for the first time, will help "Panghat" to create new box-office records.

Mohan, a poet and what not, meets with adventure and romance when he accidentally stumbles into Radha at the village well. They fall in love with each other, but Radha and her family people take Mohan to be Kiran Kumar.

This tangle goes on humorously in the midst of some happy situations and snappy songs, till it is all cleared by Mohan being accepted as Radha's husband and Kiran gives himself away to Jyoti.

A bit of topical Zamindari complex is put in when Chaturvedi tyrannizes the villagers and stops them from drawing water at his well. Mohan becomes the hero of the moment and Chaturvedi comes to his senses when he finds his only sister jumping into the well to end the feud.

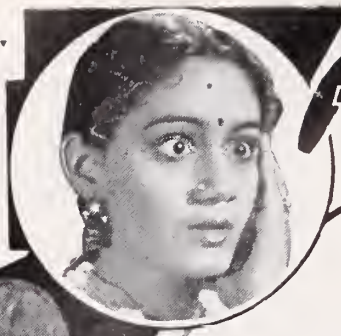
SATISFYING MUSIC

The scenario of the picture is not quite happy and there are moments



This is how Director S. F. Hasnain interprets fashion in "Fashion", a Fazli production.

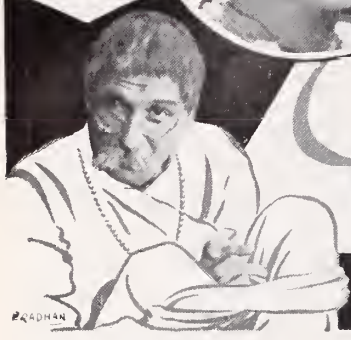
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ANKH-KI-SHARM

A Stormy Social depicting
A Conflict of Convictions & Confessions between Father & Son

DIRECTOR
BALWANT BHATT





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100% ENTERTAINMENT OF DANCES & SONGS





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GLAMOROUS MEHTAB &
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BRIGHTEN FILM FIRMAMENT

Director HOMI WADIA

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WADIA'S DEVOTIONAL PICTURE



Motilal realises that one can't write a love letter with the beloved overlooking. Anjali makes a good mate in "Age Kadam", an Acharya picture.

when the picture drags a bit, because the writer could not dovetail the situations cleverly enough to maintain a speedy tempo.

Considering the fact that two new comers have handled the picture, the direction can be called pretty good. These boys Parmar and Maheshchandra need encouragement in future.

Photography is tolerably good while sound recording is very well done—particularly of the songs.

The dialogues of Pandit Indra are witty and sparkling and though the story has no natural humorous situations, people laugh uproariously because of several well-placed dialogues written in a light, humorous strain.

Some of the songs are well written by Indra and Ramesh Gupta. Ramesh Gupta's songs, however, prove more popular because of the correct psychological situations which have fallen to his lot in the picture.

An outstanding feature of the picture is the popular music given by some new man, S. N. Tripathi. Most of the tunes are old popular ones and yet this music director has infused in them a new freshness which makes the music immensely popular with the audience.

RAPTUROUS RATNAMALA

Reviewing the work of the artistes, Ratnamala hits the eye with her sweet and radiant personality. Coquettish and coy, she provides all the sex appeal that a romantic picture requires. Her dialogues, however, need a little more pain and polish.

Jeewan in the character portrayal of 'Chaturvedi' has given a very good performance and the diction of his dialogues is worthy of emulation by others.

Leela Pawar promises to be a good addition to the screen while the fat Rajkumari Shukla becomes an ugly eye-sore in the role of Chaturvedi's wife.

Umakant has good features for the screen but unless he starts feeling his roles, he won't be able to act. In 'Panghat' he has just walked through the picture and he was the hero of the story.

Whatever be the minor defects in the technical production of the picture, 'Panghat' does provide some excellent entertainment and it is worth seeing at any time by all.



Vishnupant Pagnis and Durga Khote take stellar roles in "Mahatma Vidur", a Royal release.

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BOMBAY TALKIES' PRIDE PICTURE

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with

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SADIQ, AGHA, BABY RAJRANI.

Produced by:
L. LAKHMIDAS ANAND

Distributors:

Bombay: INDIA FILM CIRCUIT
North India: SITARA FILMS Ltd., Lahore
C.P.C.I.: POPULAR FILMS Ltd., Bhusaval
South India: RATILAL BROS. Bangalore

OUR REVIEW

Dewan Sharar's First Story On The Screen!

"Ishara" Attracts Country-wide Attention!

Rotten Music Compromises Picture Appeal!

Here is some old wine presented in a new bottle. Incidentally, 'Ishara' is the very first picture of Dewan Sharar to come on the Indian screen since his return from Europe and the intense human drama which this well-known writer has been able to present in 11,000 feet of celluloid gives complete evidence of his seasoned talent in writing screen and stage plays.

'Ishara' surprised me in more ways than one. Surprisingly enough it has a progressive theme which insists on love marriages and advocates, at the end, widow remarriages. And the theme is propagated on the screen in a lucid and yet dynamic manner which makes the motion picture a worthy contribution to the small number of better-class pictures which our industry provides so grudgingly to our audiences.

Another surprising feature of the picture is its direction. Director J. K. Nanda goes one better than in his "Kurmai" where his motion picture technique had become the talk of the town. Once again Director Nanda has excelled himself and given to us forceful and polished direction which helps to bring home the message of the story with almost a vengeance. A distinctive feature of Nanda's direction is its subtlety of expression which makes the direction least felt in his art of story-telling.

Nanda tells the story in a simple, human way — the way people would like it to be told. Of course, there are a number of silly errors, which Nanda could have avoided with a little efficiency and care.

HACKNEYED THEME

The theme of the picture is hackneyed in its being the usual marriage tangle in which the parents arrange a marriage against the wishes of their children and things coming to grief.

Shubh and Kamini (in the picture it is "Kamni", which is wrong) are son and daughter of Seth Shivramdas. Both are eligibles. Kamini is shown in love with Brij—a friend of her brother, while Shubh suddenly falls in love with Shanta, the daughter of a poor widow who hawks things and lives somehow.

The other angle of the drama is Dewan Dwarkadas who has a profligate son in Ramnath. Ramnath sees Shanta at a dinner party and falls headlong in love with her. With these characters in hand, the writer prepares his emotional stew which is served as a social story.

I S H A R A

Producers:	*D. R. D. Productions*
Language:	*Hindustani*
Story:	*Dewan Sharar*
Dialogues:	*S. Gaznavi, D. Sharar, D. N. Madhok.*
Songs:	*D. N. Madhok*
Cinematography:	*R. Pandya*
Audiography:	*C. Pandya*
Music:	*Khurshid Anwar*
Cast:	*Prithviraj, Jagdish, K. N. Singh, Swarnalata, Satish, Suraiya, etc.*
Released at:	*Swastik, Bombay*
Date of Release:	*4th June* 1943

Director : J. K. NANDA.

The parents fix up Ramnath and Kamini to be married against the wishes of both the parties and after a lot of heart-burning they are married.

The marriage becomes an unhappy sequence. Ramnath takes to drink and girls and Kamini stays at home and weeps. Ramnath has all the while an eye on Shanta and he embarrasses her whenever he gets an opportunity. Shanta, however, is soon engaged to Shubh and is already looking forward to a happy future.

Just at this time, Ramnath hastens the climax. Ramnath makes himself intolerable with his drunken orgies and he is disowned and driven out of the house by his father. His father-in-law, however, goes in search of him and finds him at a singing girl's house.



Dewan Sharar from whose English novel, "The Gong of Shiva", "Ishara", a screen play is made.

The climax is soon reached when Ramnath, drunk and desperate, sees Shanta on the road, all alone. He kidnaps her but is pursued by his father-in-law. A grim struggle takes place in which Ramnath is killed by his own father-in-law.

Seth Shivramdas goes to jail for a year but on return is surprised to find his old fashioned daughter remarrying Brij and his own son marrying Shanta. It all ends well.

As we have said before it is rather a familiar and hackneyed story which we have seen on the screen several times, but there are some new emotional twists worthy of the well-known author.

The dialogues of the picture called for more consistency. In parts they are beautiful at the other times they just sound insipid. Though Dewan Sharar opens the picture with a beautiful couplet, "Milne ki arzu hain dile bequarar main; ankhe khuli rahengi tere intazarmain"

(मिलने की आरज़ू है दिले बेक़रारमें;
आंखें खुली रहेंगी तेरे इन्तज़ारमें),

the same flourish is not maintained throughout the picture. Is it per-

Marching for a HAT-TRICK!



MUMTAZ SHANTI - *She came to you in* **'Basant'**
MUMTAZ SHANTI - *You saw her again in* **'Kismet'**
MUMTAZ SHANTI - *She is again coming to you in a role You Wanted Her to play.*

MURARI Pictures' Musical Extravaganza

'BADALTI-DUNIYA'

Directed by:
MOHAN SINHA

Her Co-artistes are: **Trilok Kapoor., K. C. Dey., Shahazadi, Rajkumari Shukla, Wazkar, Butt Kashmiri, Gulam Rasool.**

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Directed by: **RAMNIK DESAI**

Their Screen-team includes

Vatsala Kumtekar, Chitramala, Hari Shivdasani, Kanayalal, Baby Indira.

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Sole Distributors: **SWASTIK INDIA LIMITED,** Chowpatty Chambers. Sandhurst Bridge, Bombay-7.

haps due to the fact of having too many cooks at the soup?

ROTTEN MUSIC AND COMPOSITION!

The most disappointing features of the picture are the music and the song compositions. Advertised as "the musical genius of the Punjab", Music-director Khurshid Anwar has given the most rotten music one can imagine on the screen. Not a single tune proves attractive while the back-ground music sounds as just so much noise. We wondered and searched vainly for "the musical genius" of this man from the Punjab.

Add to this music the utterly useless songs of D. N. Madhok and imagine the jarring and unmusical effect on the ears.

In fact, the musical portion of the picture succeeds in compromising the appeal of an otherwise sensible and dramatic story. If the picture fails to draw, it will be mainly due to its bad music and worse songs.

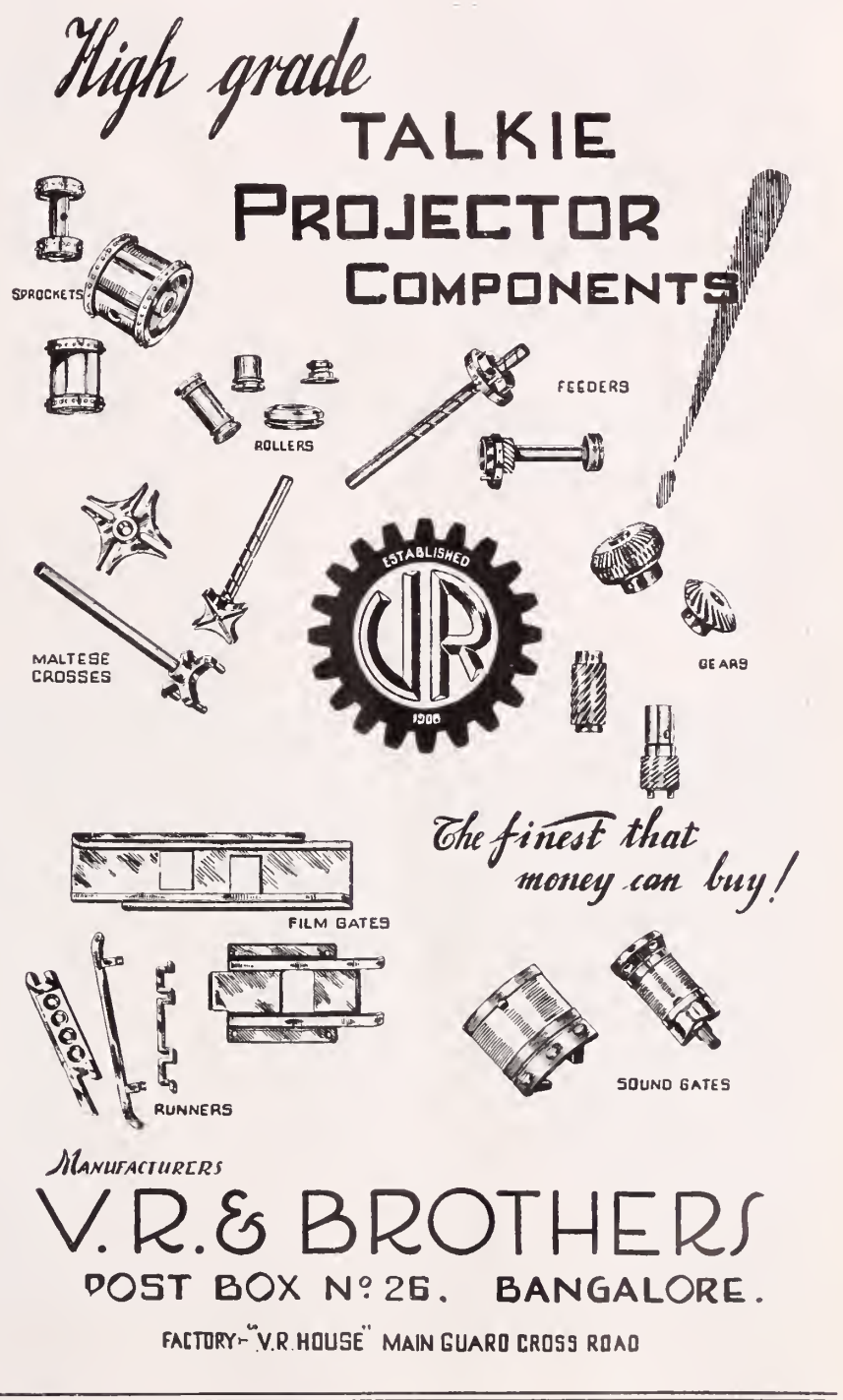
Sound and photography are quite good, except in one party scene, where the cameraman should have been given more lights.

Coming to the performers, K. N. Singh tops the lot with a very natural performance in an almost tiny role of Dewan Dwarka Das. Prithviraj runs a close second as 'Ramnath,' the profligate son, but at places his actions were rather exaggerated. It was, however, clever of him to ape some mannerisms of K. N. Singh as Prithvi was playing the son of Singh in the picture. That little aping proved the parental tie and we would call it intelligent acting.

The person, who surprised us was Swarnalata. In "Tasveer" she looked so hideous and ugly that we had marked her as good-for-nothing. In this picture, however, she looks charming and has delivered the goods pretty well. Even her dialogues seem to have lost her Punjabi accent. Good luck to this girl, if she remains on the right track. Satish in the role of 'Shubh' did quite well, while Jagdish as "Shivramdas" was not bad.

The disappointment was the much-boosted Suraiya, with her bloated, chubby face and a bad set of teeth. Whenever Prithviraj described her as a very beautiful girl and chased her one felt like laughing. Even a blind man could say, by touching her, that she was ugly. Suraiya's performance was far from satisfactory and her music—Lord help us.

"Ishara", despite all these faults, is a sensible picture and is worth seeing by all. It is worthy of the words which Producer Dady Wadia once uttered whilst launching his new production concern.





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(घरकी शोभा)

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featuring

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YASHODHARA KATJU
JAGDISH SHETHI
KARAN DEWAN
DIXIT

Director:

HARSHADRAI MEHTA

Associate Director.

RAMESH SAIGAL

Contact:

MAGNET PICTURES,

C/o. SUNRISE PICTURES

Lamington Road, : : BOMBAY.



SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed has completed 'Prem Sangeet', a musical subject featuring Neena and Jairaj. He is now all attention on 'Mun-ki-jeet', another social picture featuring Neena and Shyam.

BOMBAY TALKIES (Bombay)

Mrs. Devika Rani Rai is proceeding steadily with the shooting of her new social picture which has not yet been given a name. This picture features Devika Rani herself against Jairaj and has the usual entertainment features which distinguish pictures of Bombay Talkies. This picture is expected to be completed in the first week of August.

FAZLI BROTHERS LTD. (Bombay)

With the greatest speed that Producer-director Hasnain can put in he has completed his first assignment in Bombay called 'Fashion'. It is a picture that features Chandramohan, Sardar Akhtar and Sabita Devi, and Producer Hasnain is quite pleased about his work.

All on the quiet, Director S. Fazli has been working steadily at the shooting script of 'Bhai Bahen' which picture goes into the sets this month. 'Bhai Bahen' is a subject based on Hindu-Muslim unity and the producers require some exceptional social talent for featuring in this picture.

RAJKAMAL PICTURES (Bombay)

Producer-director Shantaram has completed his first picture "Shakuntala" featuring Jayashree and Chandramohan.

His second one called "Mali" is now on the sets under the direction of Keshavrao Date. Very soon Director Shantaram will take up his own second production called "Swarga", unless he switches himself off on a war propaganda picture.

PURNIMA PRODUCTIONS (Bombay)

Director Kishore Sahu has completed 'Raja', a sensational social story featuring himself and Protima Das Gupta. It is reported that 'Raja' was released in Delhi where it was received very well.

The next picture of the company is now in the discussion stage.

SHREE FILMS (Bombay)

Final touches are being given to 'Paraya Dhan' by Director Nitin Bose. This picture is expected to be popular with Lila Desai in the stellar role and Maya Banerji and Radha Rani in the supporting cast.

They are also expecting to release their 'Ramanuj' very shortly in the city.

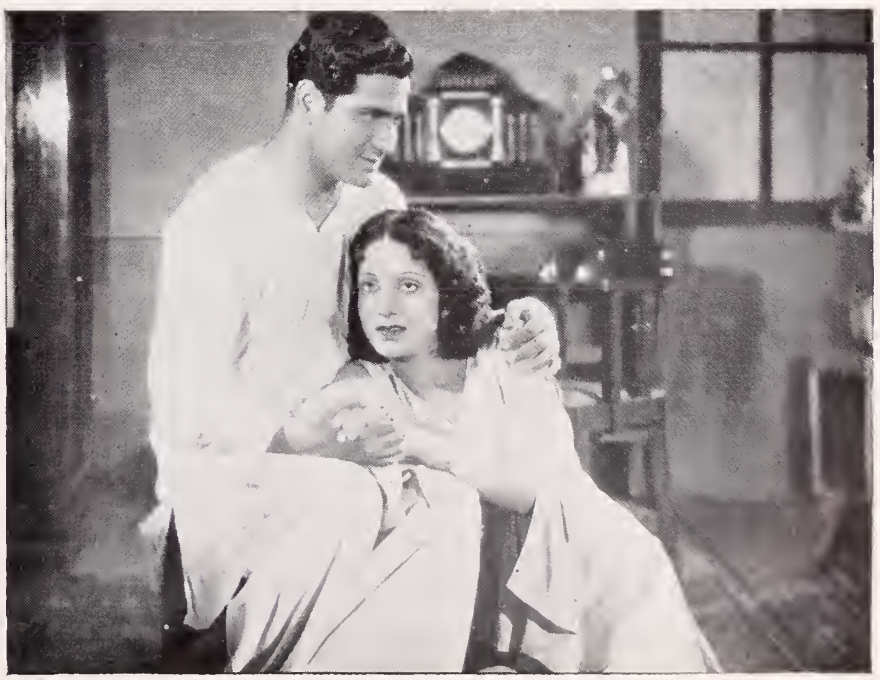
LAXMI PRODUCTIONS (Bombay)

'Muhabbat' featuring Shanta Apte and Pahari Sanyal was released at the Kamal Talkies in Bombay. It had a mixed reception, probably due to the peculiar and distant location of the theatre.

A new picture under production is called 'Kadambari' and it features Shanta Apte and Pahari Sanyal. It is being directed by Nandlal Jaswantlal.

AMAR PICTURES (Bombay)

Producer-director Surendra Desai has completed 'Paigam' and is now busy preparing a war propaganda film to help the country's war effort. Another picture that is lying ready is 'Adab Arz'.



In "Koshish", a social story of Din Pictures, Trilok and Sunitra seem to provide the romance.

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COLUMBIA PICTURES (Bombay)

The new war propaganda picture which is likely to prove a sensational box-office hit, coming from this studio, is called 'Commandos Strike At Dawn". As the picture features Paul Muni, the most popular Hollywood actor in India, it is likely to draw huge crowds whenever it is released in the city.

ACHARYA ART PRODUCTIONS (Bombay)

Producer-director Acharya has been able to complete 'Age Kadam', a social story featuring Anjali Devi and Motilal. The future plans of Producer-director Acharya are not yet known.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob has completed 'Najma' which, if reports are to be believed, has become an excellent motion picture having plenty of entertainment and drama. This picture will be released some time during the next month at the Minerva Talkies in Bombay. Nothing is yet known about the future plans of Director Mehboob.

NEW HUNS PICTURES (Bombay)

Director Vishram Bedekar has completed 'Nagad Narayan' in two versions, Hindi and Marathi. In both the versions Baburao Pendharkar is reported to have given the best performance of his screen career.

There have been rumours to the effect that Baburao Pendharkar intends closing down his production activities. We are authorised to deny these rumours. On the other hand, it is said that Baburao Pendharkar is preparing to launch a huge production concern with a big capital.

ANAND BROTHERS (Bombay)

Producer-director Anand Kumar has just completed 'Zamin' and is now waiting for a release date in the town. 'Zamin' is reported to have become a dynamic drama of human beings who slave for their bread.

Nothing is yet known about the new programme of Anand Brothers.

RANJIT MOVIETONE (Bombay)

"Tansen" is likely to be released during the month at the Royal Opera House. Featuring Saigal and Khursheed, this picture is expected to do topping business in the town. There are a number of other pictures in making at the Ranjit Studios and the names of some of them are as follows:—'Bansari', 'Shankar Parvati', 'Vish Kanya', 'Gouri', 'Kalidas', 'Vikramaditya' and 'Pagli Duniya'. Some of these pictures are ready entirely and some are being given final touches.

KIRTI PICTURES (Bombay)

Producer P. B. Jhaveri, described as the "dynamically energetic proprietor" informs us that 'Parashuram' is fast nearing completion out in Kolhapur. Featuring Prithviraj, the picture is expected to be a popular box-office hit.

In Bombay, under Director Shaukat Husain's charge, is being shot 'Dosti', a social picture featuring Motilal and Nur Jehan, not to mention that inimitable character actor Kanhyalal.

UNITY PRODUCTIONS (Poona)

Producer Rameshwar Sharma informs us that he has been able to complete 'Bhai Chara', a thrilling subject of Hindu-Muslim unity at the Shalimar Studios in Poona. The picture has been directed by Mr. G. K. Mehta and it is expected to provide many a surprise for the spectators.

EVERGREEN PICTURES (Bombay)

This enterprising firm of distributors, consisting of eight good-sized partners, have just released at the Super 'Rani', a social picture produced by P. C. Barua. The picture features Barua himself in the inevitable company of Jamuna.

PRAKASH PICTURES (Bombay)

"Panghat", a social story recently released by these producers at the Lamington Talkies is pulling huge box-office crowds at the theatre. The picture is likely to go on for a long time in the city and is considered as one of the hits of the season.

At the studios they are fast completing 'Ram Rajya', under the direction of Mr. Vijay Bhatt.

KARDAR PRODUCTIONS (Bombay)

Producer-director Kardar is very much in the news these days seeing that 'Sharda' has proved an all-India success bringing in lakhs as profits. Very shortly 'Namaste', the second picture of Kardar Prouctions directed by Messrs. Sunny and Sadiq will



Surendra and Sadhona sing and dance respectively in "Paigam", an Amar picture. And the way they did it kept the director dancing on his toes and whistling.

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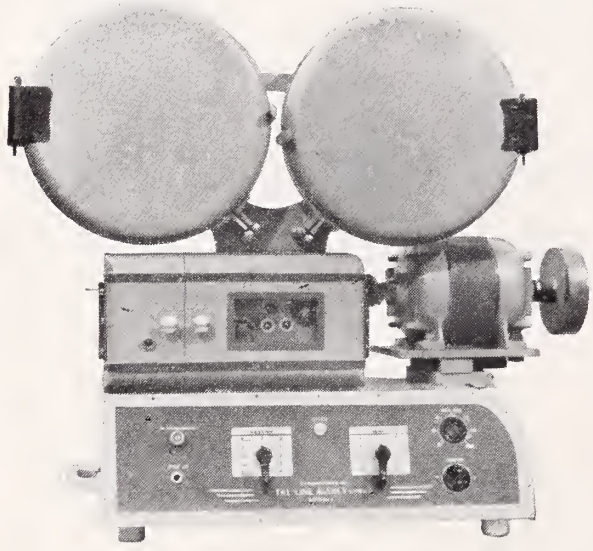
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be released on the screen, probably at the Krishna Cinema in Bombay. Producer Kardar expects 'Namaste' to be as great a success as his first one.

At the studios, Kardar is shooting 'Sanjog' featuring Charlie. Another picture that is lying ready is 'Kanoon'.

NAVYUG CHITRAPAT LTD. (Poona)

After the very successful run of 'Pahili Manglagaur' at the Central Talkies in Bombay, these producers will be releasing 'Ladai-ke-bad' at the Krishna Cinema in Bombay sometime in the first week of July. As the title of the picture suggests it seems to be a story with plenty of comedy in it.

SWASTIK INDIA LTD. (Bombay)

This prominent distribution office has very successfully released 'Ishara' produced by D. R. D. Productions and the picture is reported to be doing well at the Swastik Talkies in Bombay.

These people also have a couple of more pictures which are likely to be immediately released and they are called, "Badalti Duniya" produced by Murari Pictures and 'Rahat' produced by Kirti Pictures.

ROYAL FILM CIRCUIT (Bombay)

Distributor V. R. Mehta is very much a worried man seeing that, 'Basant', one of his own pictures, is not leaving the Majestic Cinema. This incidentally postpones the release of 'Bhakta Vidur' featuring Vishnupant Pagnis and Durgabai Khote.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja is busy working on a social story called 'Panchhi' featuring himself and Radha Rani. Quite a good lot of this picture has already been shot and it is expected to be completed in the first week of August.

PRADIP PICTURES (Bombay)

'Vakil Saheb', a social story featuring Madhuri and Trilok Kapoor is reported to have been taken by different distributors all over the country. Producer Mrs. Kamlabai Manglorekar is now giving final touches to the shooting script of 'Panna Dai' which will go into shooting very shortly.

KAMALROY PICTURES (Bombay)

Producer R. R. Roy seems to be pleased with himself, the way he has shot 'Akbar The Great' at the Central Studios. Featuring Kumar and Vanmala and many others, Producer Roy expects to give an excellent motion picture. Already distribution rights for Northern India have been given over to Sitara Films Ltd. at a prohibitive price.

GITANJALI PICTURES (Bombay)

We are told that Producer Anand is managing the affairs of this company with plenty of speed and efficiency. As a natural result of all this, final finishing touches are being given to "Sawaal", a picture featuring Mumtaz Shanti and Ullhas. Producer Anand is also reported to have succeeded in disposing off the distribution rights for almost all the distribution circuits in India. 'Sawaal' is likely to be shown at the Lamington Talkies very shortly, after 'Panghat' finishes its engagement.

A. B. PRODUCTIONS (Bombay)

'Nadan', a social story featuring Nur Jehan has now been completed and only awaits release at the Imperial Cinema after 'Jawab'.

The new programme of the Company has not yet been announced and we will let you know when they do so.

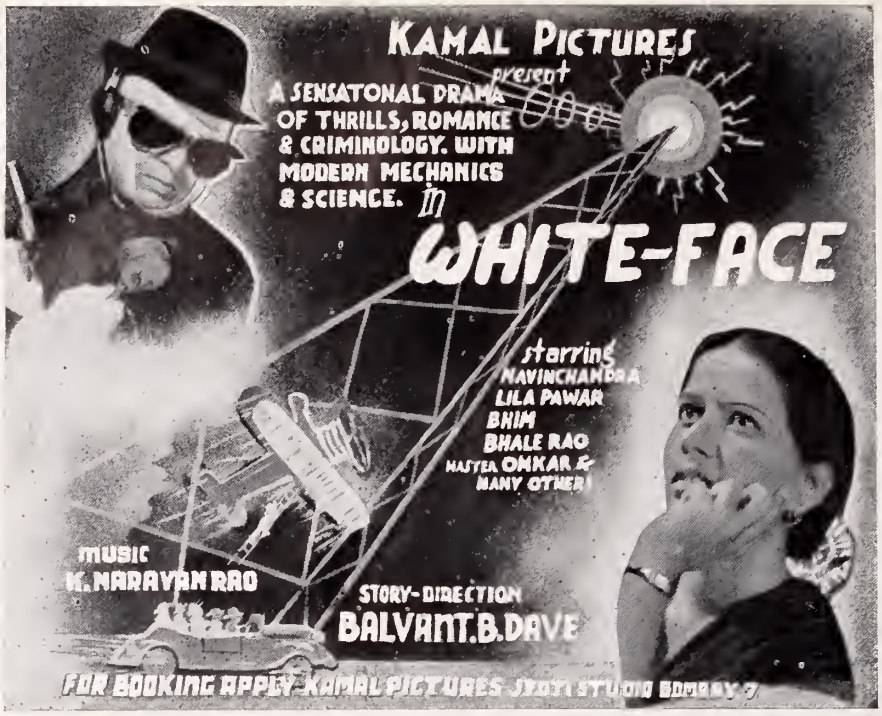
MOHAN PICTURES (Andheri)

'Dulhan' directed by Gunjal is now lying complete. Another picture that has been completed is 'Rekha' starring Leela Chitnis. The studio however is busy with a new picture called 'Kiran' which features Ashok Kumar and Leela Chitnis under the direction of Mr. Jagirdar.

INDIAN ART PICTURES (Bombay)

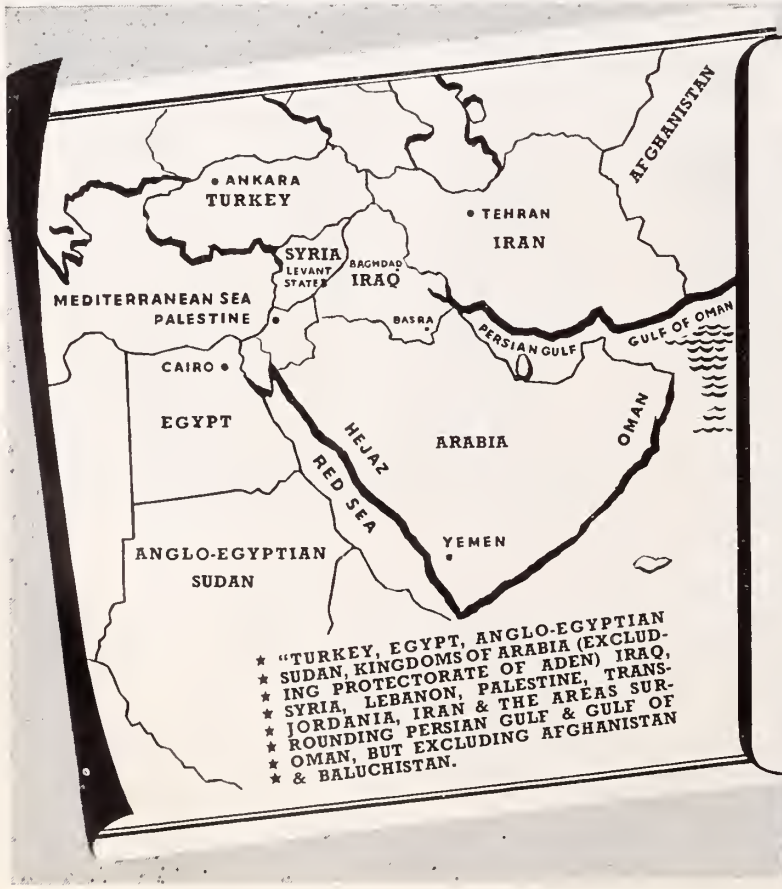
Producer J. S. Casshyap is reported to be busy with the final scenes of 'Vijayalakshmi'. These are re-





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ported to be the dances composed by Natraj Vashi with some novel twists in them.

On the other hand, the shooting of 'Angoori' has been completed and Director Mahesh Kaul is busy giving it the final touches.

WADIA MOVIETONE (Bombay)

"Ankh-ki-Sharm" the story of which has been written by Pandit Indra is a social picture which is now ready for release at the Wadia Studios.

Another picture that is also ready for release is 'Shobha', while a third one that is being planned for production is called 'India Calling'.

SUNRISE PICTURES (Bombay)

As usual, Producer V. M. Vyas is a very busy person having a number of pictures under production. The new ones are called 'Ma Baap', 'Sodagar' and 'Gharki Shobha'. The list seems to be in line with the series which began with 'Gharki Laj'.

All these pictures are at some stage of production and when they are ready we shall let you know.

BASANT PICTURES (Bombay)

Their maiden social story 'Mouj' is fast seeing its end of production and is expected to give a good account of itself seeing that Pahari Sanyal and Kaushalya are seen in the cast.

BARUA PRODUCTIONS (Calcutta)

News comes to us that despite what Producer P. C. Barua wrote and said in the newspapers about his future motion picture production ideas, he has already gone into the production of 'Subeh Sham', a social story featuring himself and Jamuna. This picture is to be the fore-runner of three more that are scheduled for production in the near future.

MAHESHWARY PICTURES (Lahore)

Everyone in the town is anxious to see 'Pagli', the maiden production of these producers featuring Miss Aruna Devi and many another attractive artiste. The producers are trying their best to secure a release date in Bombay so that people get a chance to see the inimitable dances of Miss Aruna from Calcutta.

PRAJA PICTURES LTD. (Bombay)

Between K. M. Multani and Mr. Acharya, two Managing Directors of this new producing company, quite an attractive production programme has been prepared. The name of the first picture is 'Umang' and it will be directed by Mr. Multani himself.



Here is a hot and humorous bit from "Prem Sangeet" a social story of Shalimar directed by Mr. W. Z. Ahmed.



Mumtaz Shanti comes dancing again in "Sawaal", a Gitanjali picture.

STANDARD PICTURES CORPORATION (Bombay)

The new picture of these producers is called 'Camera Man'. It is a thriller with plenty of music and is expected to be completed in the next two months. The direction is in the hands of Nari Gadiali.

NATIONAL THEATRES (Bombay)

Their very first picture 'Pistolwali' featuring Romilla has been completed. The next one that has gone on the sets now is called "Khazanchi-ka-beta" featuring Yusuf Effendi and Miss Sharda described as a "new face".

KAMAL PICTURES (Bombay)

"White Face", a mystery thriller, is gone into shooting already and the producers expect it to be ready in a couple of months. Featuring Navinchandra in the stellar role, the producers expect a lot of success from this picture.

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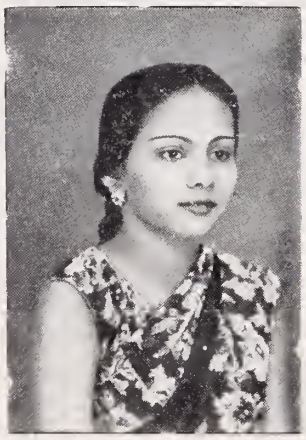
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